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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

. . . Am still looking for the first four issues of Sets in Order to complete my library of them. You know how much we have depended on your mag through the years . . . Do you "reken" that I could ask some of my fellow readers if they could help to dig up the missing issues?

Tommy Cavanagh
2, Lindfield St., Poplar
London, E. 14, England

Dear Editor:

In a late issue of Sets in Order I noticed that someone had sent in a suggestion to rub soap on the bottoms of their shoes to slow them down on a slick floor. This works – *but* – we did it several years ago and later the club received a bill for a refinish job on the floor. It might be a good idea to check before doing same. The soap took the finish right off the floor.

Mrs. Glenn Lapham
Omaha, Nebr.

Dear Editor:

May we say how very much our club has used and enjoyed every part of every issue of Sets in Order? Our club is quite new and the many helpful articles in your magazine have "saved the day" more than once. Keep those good issues coming.

Mrs. Laura Senn
Black Mountain, N.C.

Dear Editor:

My wife and I got back to the States about a year ago, after having been stationed in Germany. I suppose you could say that ours was a square dance romance as I met my wife at a square dance . . .

One thing that bothers us a little is when we either hear some people saying so or read in the magazines that they think dancing here and in Europe is so different. The only difference we have found is that some of the

(Please turn to page 38)

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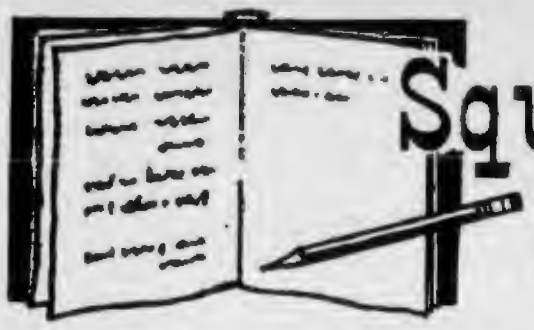
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Aug. 4—Guest Caller Dance
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Aug. 9-10—Pennsylvania State S/D Fest.
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Old Faithful Lodge, Yellowstone Park, Wyo.

(Please turn to page 48)

Sets in Order

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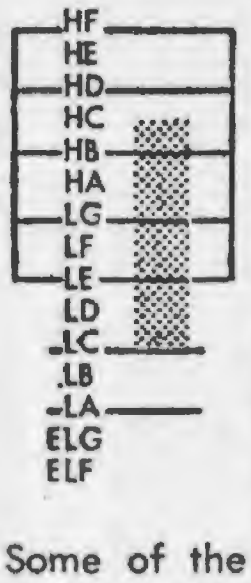


SINGING CALLS

HEARTBREAKER — MacGregor 988
Key: F Tempo: 126 Range: High HC
Caller: Don Stewart Low LB
Music: Western 2/4 — Guitar, Violin, Organ, Accordion
Synopsis: (Break) Allemande — Do Sa Do — promenade — heads wheel — pass thru — rock out & back — bend the line — star thru — right & left thru — square thru ¾ — allemande — grand right & left — promenade. (Figure) Heads square thru — right & left thru — dive thru — pass thru — right and left thru — dive thru — do sa do — pass thru — allemande — partner right — corner swing — promenade.
Comment: Another new call to a previously used instrumental. Dance uses conventional patterns and music is good. Meter and lyrics are O.K.
Rating: ☆+

YOU DO SOMETHING TO ME — Bogan 1151
Key: F Tempo: 132 Range High HF
Caller: Tommy Pharr Low LD
Music: Western 2/4 — Guitar, Accordion, Piano, Drums, Bass
Synopsis: (Break) Allemande — partner right, wagon wheel — gents back out, girls in, promenade other way — girls rollaway, gents star right — girls turn back, allemande — grand right & left — promenade — swing. (Figure) Sides right & left thru — heads lead right, circle to a line — up & back — ends star thru — cross trail, round one to a line — up & back — pass thru — wheel & deal — double pass

(Reviews Continued on page 52)



HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.
No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

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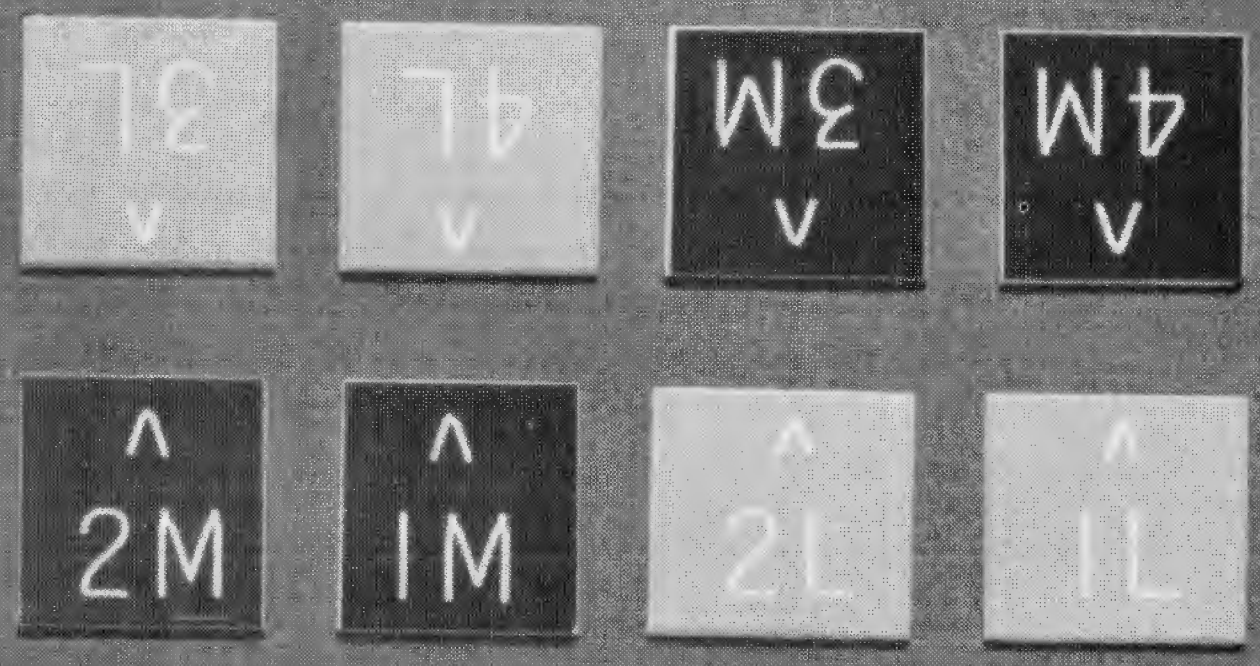
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AS I SEE IT

bob osgood

August 1963

THERE'S SOMETHING about dancing in the summer time that brings out the pixie or crazy qualities in an individual. Those who love their dancing won't let weather interfere too much. They may have to move out of doors and sometimes look quite a distance for the coolest place in town, but the dance will go on.

I remember back a number of years to the time of the Peach Festival in Penticton, B.C., Canada. The area is beautiful and the townspeople go all out to be exceptionally friendly. This particular year, dancing was slated for the huge outdoor football field, over which had been laid many board feet of plywood to form a very satisfactory dancing surface. During the daytime, however, it was much too warm and for that reason the workshop and practice sessions were moved indoors into an armory.

'Long about 3:00 in the afternoon the heat inside became unbearable. Outside the sun was still beating down, but there were still two hours of square dancing scheduled. Defeated? Not at all. The dancers simply moved to the shore of a nearby lake, donned swimming dress and continued on with their dancing in foot-deep water.

Between tips the squares seemed to disintegrate for a few minutes as dancers briefly headed out for deeper water, then returned for another tip. It was here, I believe, that the call "Dip 'n Dive" achieved its broadest meaning.

Actually, you've never lived until you've tried to dance in mid-August in one of Southern California's inland valleys inside a quonset hut. The old Finnish-style steam baths had nothing on this, and fifteen minutes was about as long as a person could go without changing shirts.

For downright perserverance, however, I think back to an August high in the mountains in New Mexico. We'd been doing some dancing indoors and it was much too hot. The fact that rain clouds were gathering and thunder and lightning filled the sky didn't discourage a group of us at all as we moved outdoors onto a blacktop area and continued our dancing.

The first few drops of rain meant little to us, as the caller continued on and we began to cool off for the first time that day. We may have felt a little hesitancy as the raindrops got heavier and it became a little more difficult to hear the calls, but far be it from any one of us to be the first to quit. Then, suddenly, with a few more flashes of lightning and a roar of thunder the rain turned to hail and the hailstones changed rapidly from the usual size to the size of peas and then what seemed to us to be the size of golf balls.

There's something rather disconcerting about giant size hailstones bouncing off your head. I can't quite remember who threw in the towel first but I know we didn't last too long and I wouldn't recommend hail-storm dancing to any but the most enthusiastic and foolhardy.



Summer Dancing—Some Are Not

NOT LONG AGO Shirley Johnson came up with an idea that sounds as though it has possibilities. She suggested that we might make up a list of groups throughout the country that would be "dancing as usual" during the summer months. Many clubs close down, particularly in the eastern and mid-western parts of the United States, and for that reason square dancers traveling on vacations often find it difficult to find places that might be open and welcome dancers. Unfortunately, the idea came to us a little

too late to work it out for this year, but we have it on the "action hook" for the future.

However, if you are looking for dances as you travel this month, you might call local Parks and Recreation Departments as you visit various cities. A great number plan open dances throughout the warm months and there's something about dancing out of doors (particularly under a full moon) that's just unbeatable. You also might check the list of special events in our calendar this month for dances that will be held "despite the weather." And, oh yes, don't forget to check the yellow pages in the phone books in different areas. We understand quite a few people are listing their phone numbers under the heading of "square dancing."

Attitudes and Square Dancing

HAVING A TEENAGE daughter in the family makes us, as parents, extremely aware of newspaper headlines that tell of the problems of this particular age bracket. I guess this is true with any parents. However, we're strong believers in the fact that the scales weigh heavily on the side of the good youngsters and that it's the small percentage which proves to be the problem and makes the headlines.

This seems to be the case with news of any type. The unusual makes the news. Although it may be that 95% of square dancing is conducted in the finest possible manner, the 5% that proves to be the problem is the part that folks talk about.

If in your area in one month there are six brand new classes starting and one fairly old club folds, what is it that folks talk about? In all probability it's not the new classes but the one group that has had to close. This is "news."

Square dancing, like any other activity made up of great numbers of people, is at the mercy of many human traits. You will find in square dancing, as I imagine you will in any large activity, those who would over-complicate it — not so much where the dancing is concerned (though this can be a problem, too) but in a different manner. Unfortunately some folks attempt to make square dancing a battleground for personal differences and difficulties. Chances are that those who get into these problems would face them in any activity they're in.

There are few activities that depend so much on *cooperation*, *understanding*, *tolerance*, *patience*, and *friendliness*. At the same time there are few activities that can more rapidly reflect the pains of *selfishness*, *unfriendliness*, *intolerance* and *impatience*.

Many times the pride we feel for our particular square dance group is misinterpreted into expressions of greed, over-ambition, competition and exploitation.

There is one situation we all should understand. We talk lightly about square dancing as though it is *one* activity and yet square dancing is many things to many people. To the person with a great deal of spare time square dancing can become a four or five times a week activity. To those with more demands on their time, once or twice a month may be the extent to which they participate. Certainly both of these extremes and those enjoying the wide field in between deserve equally to be a part of the hobby.

The person who dances frequently must understand that his is not *the only* situation. He must not expect everyone to know as many figures as he. He must be tolerant with those who dance less frequently and would like to have a place where they too can enjoy square dancing — perhaps in its less complicated form.

On the other hand those who dance only occasionally must understand that it is quite natural for others to dance with greater frequency and to do more of the complicated dances. Once the dancers' and callers' attitudes have been geared to actuality then the leaders can go ahead and try to design an activity that will fit comfortably into all these categories.

When we talk about the future and we discuss the dances, basics and styling of our activity we would be at fault if we didn't devote at least a portion of our study to *attitudes*. Getting along with other people may be more difficult for us to comprehend than a dozen of the most complicated new basics. But, because getting along with people is so important, this is where our greatest efforts should be directed.

Square dancing seems to bring out the best qualities in all of us and once we allow these positive features to shine through and play down those traits which unfortunately seem to be a part of the *outside world*, so much the quicker will we develop a strong and lasting square dance community.

BADGES, Badges, badges!

EVERY NOW AND THEN someone will ask us for the name and address where they may write in order to qualify for dancing on the top of a doubledecker bus or in the Holland Tun-

nel at five in the afternoon. This, we hope, will serve to inform everyone that we just don't keep such a list. As a matter of fact, with few reservations, we feel rather disdainful toward the whole business.

It's taken a good number of years to "get square dancing out of the barn" but there are still many in our various neighborhoods who think that square dancing is a rough, ungentlemanly brand of mayhem.

Thank goodness that over recent years this illusion has been dispelled to a degree. But when looking at clippings picked up from newspapers all over the country we can't help but cringe when we see a picture of a group of square dancers dressed in pajamas or some outlandish garb being "reported" as a local menace.

Fun is fun – and we still feel that square dancing itself offers pleasure enough for us all. Why then these special badges? A club badge is a thing of pride. It declares to all that we enjoy our association with a particular group of square dancers. A badge also tells others who we are and so serves a double purpose.

Occasionally, when we go somewhere in further enjoyment of the hobby, we can proclaim to others that we have accomplished some worthwhile goal, such as visiting another group, traveling a distance with a complete square or doing things out of the ordinary in the best traditions of square dancing. I know of the pride some of our friends feel in wearing a badge that tells of an experience they had not long ago of dancing in a castle. I also see quite a few badges from various camps and institutes across the country that announce the wearer as one who has had a unique and enjoyable square dance experience.

However, for the life of me, I can't figure out why someone wants to tell others that he danced in a chicken coop at midnight or danced at the corner of Broadway and 5th Street to the consternation of the local police and city fathers. Square dancing is something to be proud of. Why mess it up with offshoots whose only purpose – as I see it – is to bring a dollar per badge into the hands of some geniuses who sit at home dreaming up new ideas?

Looking Into the Future

CHECKING OUR FILES for "things to come" in square dancing we see quite a pile of "goodies" shaping up for coming months. In the Sets in Order folder is the promise of a pair of handbooks that should be extremely valuable additions to the already existing Sets in Order Handbook library.

One booklet will be on the subject of *gathering and planting square dance publicity*, a project we've been working on for more than three years. The other handbook will be especially designed for newcomers into the activity and will be called *An Indoctrination Handbook of Square Dancing*.

The September issue of the magazine should see the usual array of suggestions for bringing new dancers into fall classes. And, because November marks our 15th Anniversary, we have some rather ambitious plans for that particular issue. In making arrangements for our Style Series and Experimental Labs we tried out some rather unique ideas which will be appearing in your copies in the next few months. All-in-all we're quite excited about the coming year.

In other phases of the square dance picture we note that Long Beach, California will host the National Convention July 23rd, 24th, and 25th, 1964. Dallas, Texas – scene of the 3rd National Square Dance Convention in 1954 – will once again be hosts of the big event in 1965. No designation of further convention sites has been made up to press time.

We see an increasing trend for square dance groups to travel outside of the continental United States. Quite a few will be heading toward Hawaii and one or two will be making their way to Europe and to the Orient.

The coming months will see some changes in the square dance recording and publication field. Several new and smaller labels will be falling by the wayside, while one or two companies are now on the verge of making their first appearance. At least one new state square dance publication will make its initial bow between now and the end of the year. Two such publications have ceased to exist in recent months. Consequently the scales are just about even.

From where we sit, the immediate future has all the earmarks of being a tremendously busy one. Needless to say, now is the time to plan for those new classes and the large square dance events coming up next fall.

Though we've said it before – in past years – square dancing seems to be coming into its busiest and most enjoyable period. Be sure that you get in on the fun!

LEADERSHIP TRAINING on the LOCAL LEVEL

By Ed Epperson—Batavia, Iowa

ONE OF THE THINGS I feel most strongly about in square dancing today is that there is a tremendous need for leadership training on the local level. I don't believe, either, that to train one or two individuals in an area is the entire answer. When you analyze the great majority of our square dance callers today, you come up with a composite—a guy with maybe a year or more dancing experience; a high school or a little better education; one who is a bit more egotistical and self-assured than his fellow dancers and with enough money in his jeans to buy a microphone, amp and some records. This guy is a "square dance caller and leader" to everyone he trains, whether he is competent or not.

When we refer to leadership on the local level, I am afraid that all too often our thoughts are directed only to the more "known" callers in that particular area. For example, you might say that Ed Epperson is a square dance leader in his area. This may be true. But today the postman delivers a new outfit to an unknown dancer. Tomorrow he starts a square dance class and immediately he is transformed into a "square dance leader," too, even more informed than the aforementioned, to the people he trains. I am sure there is no other occupation where this would be true.

When we refer to training leaders we must take into consideration both prototypes, the new caller and the "experienced" one:

1. Start that new caller off on the right foot and we won't have to worry about him later on. Make him acutely conscious of the science and techniques of calling, of training and handling people. Emphasize the importance of "how" to call, rather than "what"—the challenge of calling rather than the challenge of dancing.
2. For the "experienced" caller, that might be using the wrong approach. Let's encourage him in the fact that there just might possibly be something better, something different from what he is presently doing. Show him the wherefores and the whys, the success of the proper approach and the failure of the other.

My prime suggestion is to bring in someone like Ed Gilmore, an old "pro" and complete master of his craft, for the purpose of conducting callers' institutes or leadership training schools. A caller must be a leader, to be a complete caller. It may take some doing to hold the boys—and girls—still to listen to a philosophical approach to calling but those who will stick with it, all else being equal, will benefit the whole local activity eventually thru their calling—and their attitude.

Help Offset Costs

Callers' associations can very well be the sponsoring groups to bring the outside man in. There is expense involved, of course, so in our area we usually sponsor a big dance, with Ed calling, each year in connection with the institute. This really helps to offset the expense and cuts down the charge for each caller who participates in the course. Not only callers' organizations but dancers' organizations could benefit by such as this and club leaders would find it extremely helpful.

After all, there is more to this square dancing bit for everybody than just the calling and the dancing. If this were all, it wouldn't have endured through the ages as it has, with upsurges like our present one coming with encouraging regularity. There is a "way of life" involved here that can bring nothing but good into our recreational scope if we will only let it.

CLUBS the BACKBONE of SQUARE DANCING

By Arnold Wirtz (Reprinted by Special Permission of The Squarecaster, Sacramento, Calif.)

THE STRENGTH AND continued success of any activity is based upon its foundation. The strength of Square Dancing lies in the success of its organized clubs—the Clubs that conduct workshops, beginners' classes, and various activities to keep the members happy and loyal.

All other Square Dance affairs and clubs are dependent on these clubs for survival.

You may take away the National and State Conventions, the Association functions, the Institutes, the so-called high-level dance clubs, and the traveling callers, but the good, sound Square Dance club, with proper leadership, will still survive and so would Square Dancing.

Where to Place the Emphasis

It would appear, then, that the strongest effort should be made to maintain and increase membership in the individual clubs.

The transition from a class to a full-fledged member of a club is probably the most critical time for the newer Square Dancer.

The sudden change, in most cases, of night, place, and people, and the realization that they must now dance with much more experienced dancers, is enough to undermine the confidence of the finest dancers.

At this particular time the older club members must more than meet the new members half-way in an attempt to make them feel they "belong." Patience and an atmosphere of friendliness will go a long way toward determining whether the new member becomes a "drop-out" or remains as a confirmed Square Dancer for many years to come.

Help New Members

How this is to be accomplished is determined by the attitude and actions of each member. To put it simply—talk to the new members, dance with them, never let them sit by themselves during intermissions, and never imply by word or action that you expect them to be perfect and that you do not make mistakes in your own dancing (they'll find out how wrong that is very shortly).

To the new club members, I will say that friendliness must be met half-way. Do not go and sit in a corner of the room by yourself during intermissions, or be the last one on the floor to fill the squares. Go out of your way to talk to the older members. They are in all likelihood as shy about talking to strangers as you are.

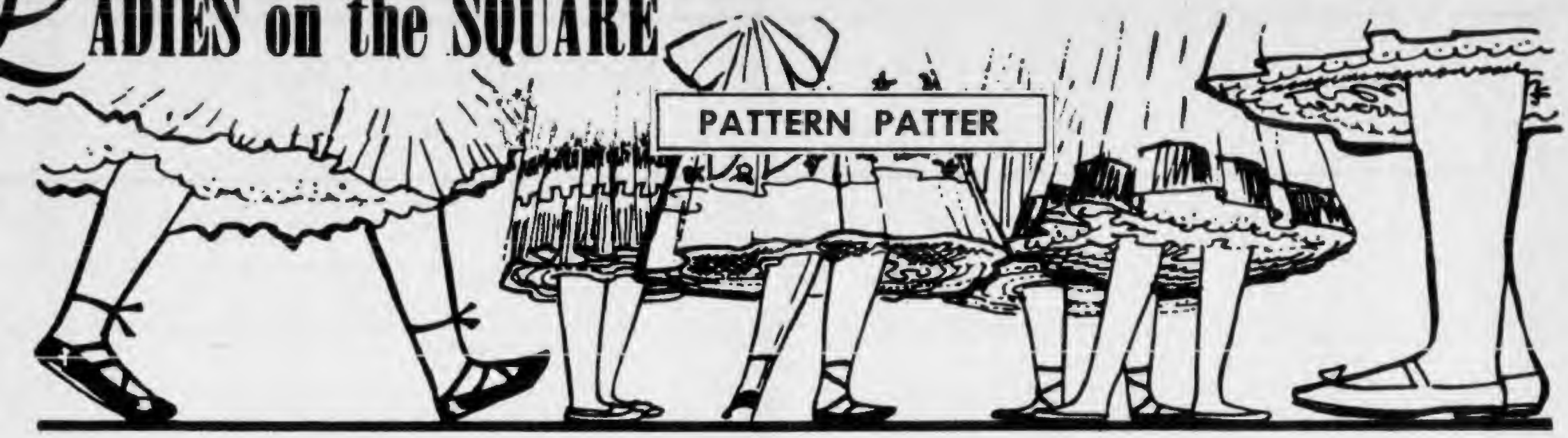
In a short while you will wonder why you were so nervous the first few nights and will begin to enjoy all the wonderful experiences that being a club member affords.

Do remember that each one of us has gone through the same stages of becoming Square Dancers that you have. We understand your problems through our own experiences and will try to do our best to minimize them.

Have patience with us and you will find that Square Dancing will offer you new friends and many enjoyable times.

The importance of the square dance club is emphasized in many of the articles run in the issues of Sets in Order. We're constantly looking for new ideas, theories, and philosophies concerning the importance of the club. The Dancer's Walkthru which appears in this issue, and every issue of Sets in Order, is dedicated primarily to the square dancer and the club he enjoys. If you have ideas and suggestions for this section or for special articles won't you please let us hear from you?—Editor.

LADIES on the SQUARE



SQUARE DANCE DRESS PATTERNS are the objects of constant search by sewing square dance ladies and sometimes the search is only moderately successful. Often patterns they have read or heard about have been discontinued or the ladies are not near enough to a pattern center to drop in and buy them.

After considerable paging thru the pattern books, we have found that there are certain patterns, adaptable to square dance dresses, which are more or less standard. These are "centennial" or "colonial" dresses and can be found in the "costumes, toys" sections of the pattern books. As they come these patterns are much too long for our present day square dance dresses but that is easily remedied. Just be sure not to buy as much material as the original pattern calls for.

These "centennial" patterns often have very interesting bodices and sometimes nicely paneled skirts to whirl prettily in the square dance. Simplicity Patterns have a Centennial Costume in their Pattern #3294, which must be ordered specially and takes about two weeks to come. A size 12 calls for 6⅞ yards but with a shorter skirt not that much is needed. Consult the counter clerk on this.

Simplicity's #4142 is also a Centennial Costume and includes a hoop petticoat and pantalets, yet. Remember when we used to wear them? But think of this. The petticoat sans hoop might work and the pantalets can always be shortened into pettipants. It also must be ordered and the size 12 calls for 6½ yards.

American Belles is Simplicity's Colonial Costume, #4862. This requires 4½ yards for a size 12. Don't hesitate to check your salesgirl on the amount of material needed.

Now, veering away from the "costumes," there are other Simplicity Patterns which might do beautifully for square dance dresses, but this time add *more* for the skirt. These are street dresses and require more yardage in the skirt for dancing. Simplicity #4806 is for a one-piece dress and pettipants. The dress has a ruffle on the dropped neckline and on the set-in sleeves. Simplicity's #4343 has a good trim idea and you can use a puff or "lantern" sleeve, the latter a full, set-in sleeve.

We mustn't neglect the tried and true McCall's Patterns. Their Centennial Costume is #2176, must be ordered specially and shortened. McCall's #2329 is a Square Dance Costume and a good, basic one. McCall's #2403 is another Centennial Costume with pantalets and requires a special order.

Certain details on some McCall's Patterns are worth investigating. Their #6673 is good for short, raglan type sleeves. #6319 has a trimmed kimono sleeve. #6147 has interesting midriff detail. #6224 has pretty neck detail. #6365 has a midriff with gathered bodice. It shows also contrasting color in the midriff.

By this time some of you may be saying, "That's all very fine but we're miles away from the stores where they sell patterns, so what do *we* do?"

Meg Carter of McCall's Patterns, writes, "Any McCall's Patterns that are currently in the collection can be ordered from the nearest branch office. The price of the pattern should be included with the order. Checks and money orders should be made payable to McCall Corporation." Prices of patterns mentioned here vary from 50¢ to 75¢ each.

So where are the branch offices? Try these for convenience: write McCall Corp. at Box 2188, So. San Francisco, Calif.; Gen. P.O. Box 720, New York 1, N.Y.; Box 10614, Dallas 7, Texas; Box 4177, Atlanta 2, Ga.; or 2112 N. Clybourn Ave., Chicago 10, Ill. Ask for Pattern Order Blanks to order.

THE DANCER'S WALKTHRU

Sets in Order

THEMES FOR SUMMER

SUMMER IS THE season when the whole great out-of-doors beckons and it's mighty hard to resist the call. So why fight it? Go ahead and give in and plan an evening or at least part of a club evening outside.

If your square dance group meets in a location surrounded by an appropriate area, try having a box supper, potluck dinner or perhaps even a catered affair either before or after the dance. Each of these arrangements has its own peculiar charms and perhaps one of them could be worked into the plans of your club in the near future.

A box supper revives that old-fashioned tradition where each gal provides a boxed or bagged supper for two, wrapped in an individual and appealing fashion. An appointed member-auctioneer for the evening might raffle the suppers off and raise a bit of coinage for the group's treasury or for some planned club activity. This auctioneering can be fun but it's often wise to set a reasonable limit of perhaps 50c in order to keep the bidding in hand. A bonus is provided here when dinner partners, matched through the bidding, have an opportunity to become better acquainted as they enjoy their meal.

A potluck dinner is always an easy thing to arrange by having each couple sign up to bring one item. A club can even eliminate the expense of paper plates, napkins, etc., by asking each family to bring his own set of table service. Of course the delight with this type of supper is the chance to sample a wide selection of tasty dishes from many different kitchens.

If a square dance club's treasury happens to be rather affluent, it might be fun to cater a dinner for club members at no charge to them, or perhaps with a minimum charge while the club picks up the remainder of the bill. Such dinners can usually be handled by restaurants just as easily outside as inside as long as they know well in advance what the arrangements will be.

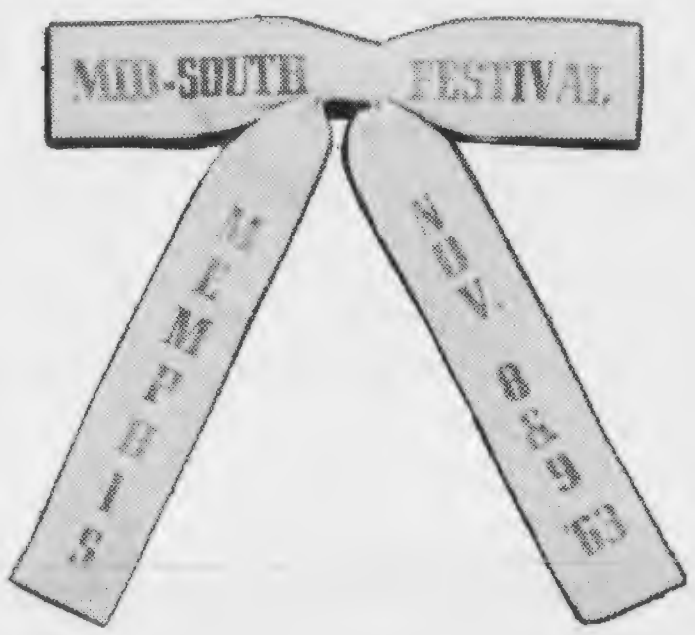
If your club meets in a building which has adequate facilities for outside dancing it might be fun to square up under the stars. Should this be the case be sure your caller knows in advance so that he can plan for extra speakers, cables, dance wax, etc.

However your club might handle a summer dinner-dance, happy eating. Somehow it always tastes better out-of-doors.

IDEA DEPARTMENT

Is your area planning some large festival, convention or round-up in the near or distant future? If so, you might enjoy this idea developed by the Mid-South Square and Round Dance Festival committee of Memphis, Tennessee.

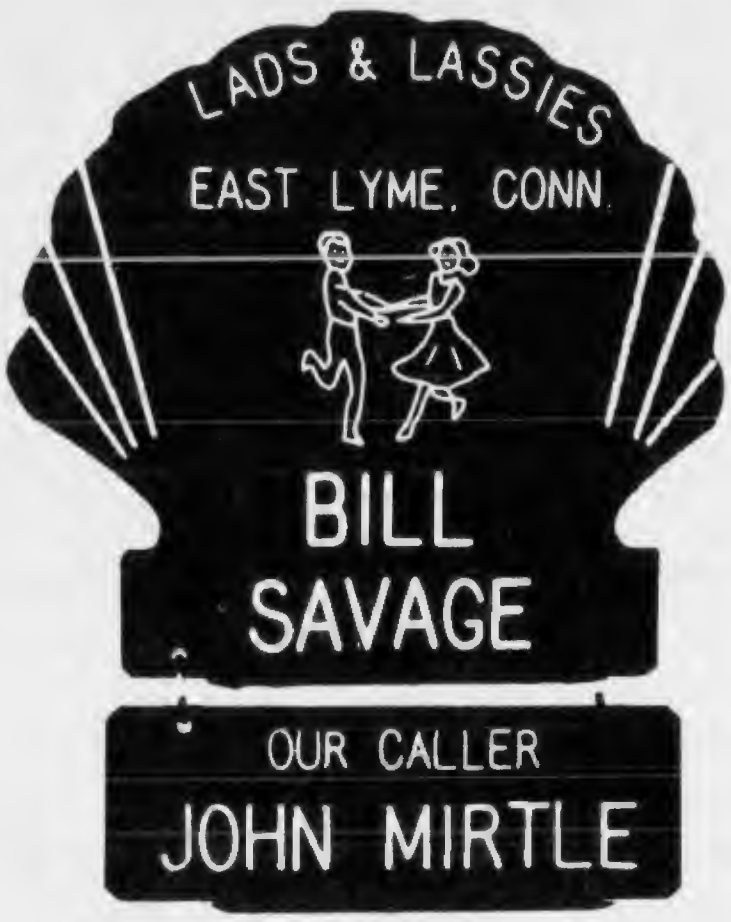
The local membership of the Greater Memphis Square Dance Association got together and in assembly-line fashion printed, sewed and assembled square dance ties advertising their coming square dance event. Green lettering was used on a yellow background, providing both clear readability and a fetching appearance. Most important, since these ties will have been available for at least nine months prior to the festival, they will have served nicely in the line of advance publicity.



"He swatted the flea when he should have boxed the gnat," she moaned brokenly.—15

The WALKTHRU

BADGE OF THE MONTH



Our featured club this month decided upon their particular badge by means of a competition among the club members. Each person submitted an idea and the entire membership voted on all candidates. The winning selection is pictured here.

White lettering, dancers outlined in yellow, all show up clearly against the black background. The seashell shape is patterned after the famous Niantic scallop found in the area in which the club meets.

The group selected their name, Lads & Lassies, to honor their caller, a transplanted Scotsman, who says, "We have one aim – having fun." Dancing to the rolling brogue of Scotland could indeed add to the fun.

IDEA DEPARTMENT

Where there's a need, square dancers will find an answer. And so did some of the dancers in the West Kildonan, Manitoba, Canada, area.

Up that way square dance clubs usually terminate their activities in late spring and resume them again in the fall. However this year many enthusiastic members from two clubs, the Kildonan Swingsters and the Fortnighters, felt there would be people who would enjoy an occasional dance during the summer. They decided to plan a few open dances just "to keep in touch."

Unfortunately this decision was reached too late to publicize these dances among the local clubs in the usual manner. The problem: How to get this information to the square dancers? The solution: Type the information as to who, where, when, what and how much on white paper. Cut to size and glue on the covers and insides of paper matchbooks. Hand out to square dancers wherever and whenever possible.

Isn't this an unusual but excellent answer to a need? The cost was nothing as people simply collected all available matchbooks. The time involved with typing, cutting and pasting was minimal. And yet the result was a promotional piece which was easy to distribute and which would remain a constant reminder for at least as long as the matches held out.

KEEP CONTINUITY

MANY SQUARE DANCE CLUBS plan their change-over of officers about this time of year. Some groups suspend regular dancing during the summer months and are now preparing for a full-scale return to their hobby. Other groups, although they dance a full 12 months, find the end of summer a good time for elections as the majority of their members are back from vacations and ready to get into the swing of square dance activities.

Whether your club holds elections now or in March or November, keep in mind the great value of continuity on your Club Executive Board. This does not necessarily mean reelecting the same people year after year. That can become tiring not only to those who are chosen and find they must carry the lion's share of the work, but also to other club members who are bursting with ideas they would like to share with their club.

The continuity we speak of is the value of having a few couples on the Board who are carry-overs from previous seasons and know the routine business of hall rental, requirements of various committees, contact with the caller, etc. This facilitates the working needs of a club. It should not stifle the spontaneity and originality to be gained from new people. It means that experienced people are available to answer questions and give advice when needed.

Perhaps two or three hold-over couples might serve as an Advisory Board. Perhaps the outgoing President might stay on as Past President, or perhaps there might be a Charter Chair where one or two rotating couples who have been club members for a long period of time would serve on the Executive. These continuity couples might serve one or two years depending on a club's time and method of election.

There are always great values to be gained from both old and new club officers. Both should be used and appreciated. Ideally they complement each other, particularly when a sense of continuity prevails so that fresh ideas are not stymied in the multitude of details nor are routine requirements overlooked in the enthusiasm of new officers.

A GENTLE REMINDER

IT'S THAT TIME of year again—time to remind non-square dancers that there's a whole new world of fun and friendships awaiting them in the square dance activity. Beginners' classes will be flourishing in a short time. Are you going to introduce friends of yours into your hobby?

Club Publicity Committees or club Presidents might spend a short time some evening discussing their proposed beginners' class with all club members. Now is the time to encour age everyone to help publicize these classes.

Look for a variety of ways to attract the public. Local newspapers often accept stories; local television and radio stations might give spot public service announcements. Cards can be placed on store bulletin boards.

However, as has been proved over and over, word of mouth is the best advertisement. An enthusiastic, happy dancer is the best salesman for this recreation.

A club might plan a "Come and Visit Us" night where members would invite non-dancers to attend a regular club evening to see exactly what goes on. The club caller might call one or two simple squares and include the guests in the dancing. The friendly visiting of members with guests should be a good selling feature for a beginners' class.

Another idea might be a "One For One" plan where each club couple would be responsible for inviting one prospective couple to the first night of a beginners' class. They would arrange to pick up the novitiates, transport them to and from the class and, with the caller's permission, might stay and dance with them the first night.

Another idea might be for a caller or a club member well versed in all phases of the activity to arrange for personal appearances at fraternal groups, women's clubs, PTA's, etc. An interesting talk about the activity, interspersed with movies, slides or a live demonstration by a square of dancers could well demonstrate what lies ahead in the field of square dancing—and help fill a beginners' class.

Our profile for this month takes on a shape completely different from any reviewed previously. A unique operation, such as this one, might arise in an area as an answer to a definite need. The success for this type of organization generally depends on the strength and personality of its leaders.

CLUB PROFILE #4

NAME: The Smoothies
LOCATION: Kansas City, Missouri
AGE OF CLUB: 4 years
MEETINGS: Twice a month, October thru May
MEMBERSHIP: Limited to 15 squares

THIS CLUB, as the name implies, is dedicated to smooth dancing. Organized by one couple primarily as a service club, it has no constitution, no club officers, no business meetings. It frankly admits to being a non-democratic group designed and run by the organizers. The only exception is the programming of the dance itself, which is handled by the club caller. However, the single caller responsible here came into the club in complete accord with the thinking behind its inception.

The members insist on smooth dancing and are not averse to asking someone to resign if he does not live up to these expectations.

Being a closed club, the Smoothies program two separate sessions, one from October to January and the second from February through May. Dues are collected in advance—$15.00 for eight dances in each period. Members must

re-apply each year and their check must be in and be accepted by a certain date or their place is given to someone on the waiting list.

Guests are invited by members to one dance each session and pay $2.00 a couple. These guests may apply for membership but during the four years of existence, the club has lost only eight couples and so has been able to accept only that same number of new members.

The Smoothies belong to the Heart of America Federation of Square Dance Clubs for which they pay a $5.00 yearly membership fee. In addition they collect $1.00 from each club member to cover a subscription to the Federation magazine.

The group meets at a Community Center and pays a rental fee on a sliding scale dependent on the number of squares in attendance. For a closed dance, the rent would be $22.50 a night. It might go as high as $37.50 on a guest night. An additional $5.00 is paid for kitchen privileges when these are needed.

Refreshments are not served regularly. Intermittently the organizing couple, with possible help from other club members, will provide food. This might be a simple dessert or an elaborate meal. Coffee is always available from a pay-as-you-drink Coffee Bar.

At Christmas and at the end of the May session, a dinner-dance is held. The meat is furnished by the club and prepared by an outstanding local chef. Members provide accompanying dishes.

The group enjoys bus traveling together to various large square dances.

Rounds are not taught but are programmed by a member-couple who include dances the majority of the group already knows.

All monies that are collected go right back into the club needs—paying the caller, the rent, handling refreshments, etc. A treasury is nonexistent.

The Smoothies do not have a club badge per se, but provide each member with a bar indicative of the group which may be hung under a name badge.

Unusual in its type of club pattern, The Smoothies know of two other groups (one in Canada and one in Oklahoma) who have followed their example.

SQUARE DANCE PARTY FUN

SINGING WITH ACTIONS

Community song books, children's volumes and school music-class material will often yield a variety of songs which can be dramatized with body actions. These types of singing games are especially fun to use with a large crowd and are an excellent way to warm up a group for the rest of a program.

As long as the leader has memorized the words and actions, no other preparation is necessary. It's an added plus if you have a musical accompaniment but it is not an absolute requirement.

The song presented here has long been in the repertoire of children of all ages and is so silly that it provides much fun. The tune is "The Farmer in the Dell." Each line should be demonstrated with the proper physical actions. The leader might illustrate with the first verse but from there on the crowd will join in as soon as it hears the first line of each succeeding verse. As the verses progress, a greater quantity of words must be inserted on each line and this is accomplished by repeating the last note as long as necessary.

1st Verse: I hold my finger up,
I hold my finger up,
I hold my finger up,
And we'll all feel happy and gay.

2nd Verse: My finger and my thumb,
etc.

Remaining Verses:

My finger, my thumb, my arm—

My finger, my thumb, my arm, my leg—

My finger, my thumb, my arm, my leg and nod my head—

My finger, my thumb, my arm, my leg and nod my head, stand up, sit down—

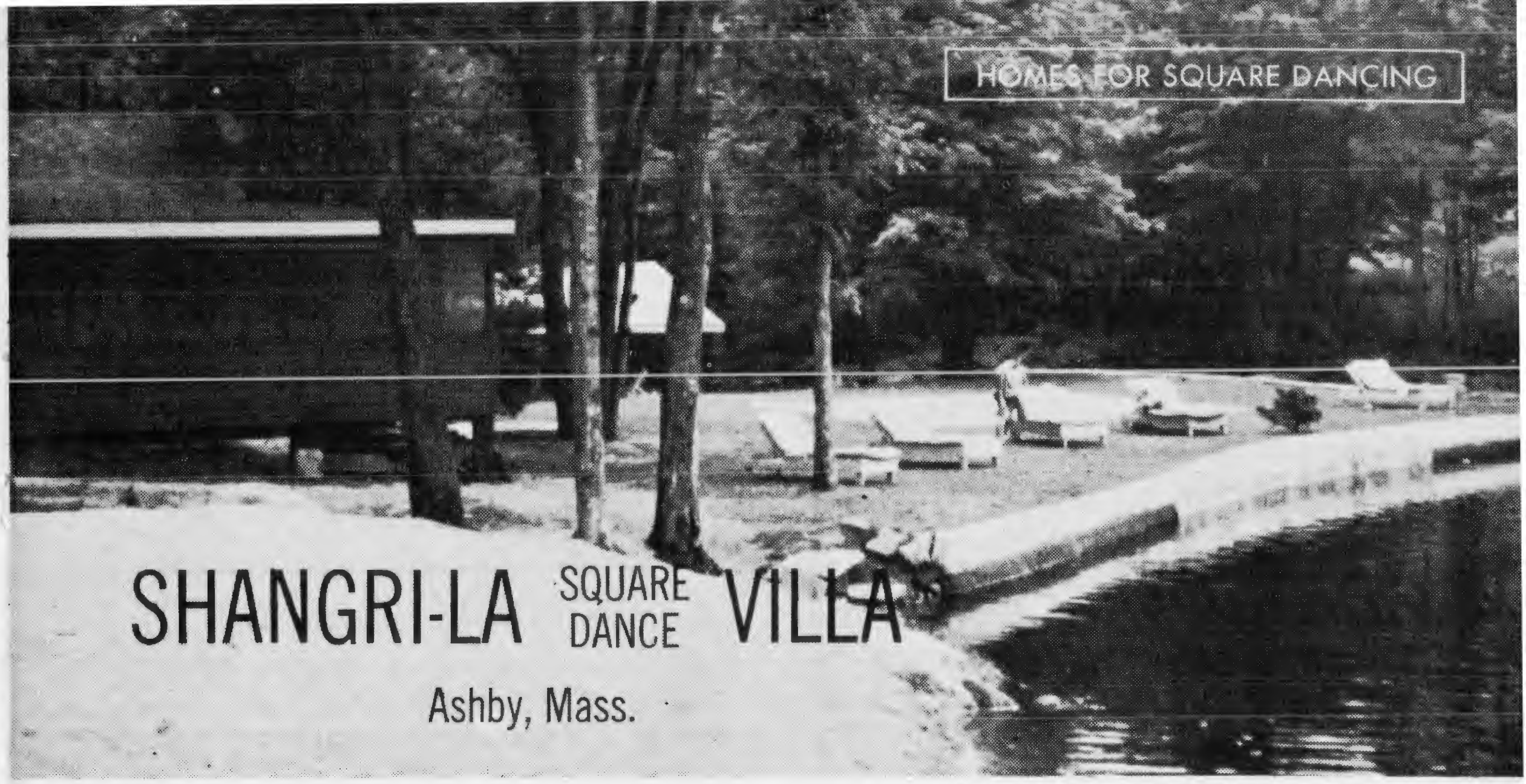
My finger, my thumb, my arm, my leg and nod my head, stand up, sit down, stick out my tongue—

(Retard on last:

"And we'll all feel happy and gay.")

SHANGRI-LA SQUARE DANCE VILLA

Ashby, Mass.



A dammed-up brook makes a swimming-pool in a sylvan setting at Shangri-La.

THE STORY ON Shangri-La Square Dance Villa, located on Route #31 in Ashby, Mass. began in October, 1961, when Doris and John Leonard, Rose and Norman Perreault, square dancers all, acquired a sizeable tract of land with fireplaces, picnic tables, a pavilion and two small cottages. Square dance friends expressed a desire to have a camp and dance area for their exclusive pleasure and offered invaluable advice on how the two couples might go about providing same.

At first glance, all that could really be recommended about this place was that it is probably one of the most beautiful spots in Massachusetts, with a quarter-mile of babbling brook in a picturesque setting amid lofty pines.

The owners' first thought was to build a square dance hall, with perfect acoustics and an excellent hardwood floor. The idea grew into a reailty, the hall having a dance area of 60′ x 60′ square, which dances 35 squares comfortably. The caller's stand is in the center of the hall. An additional area, 25′ x 40′, houses a modern kitchen, coat room and rest rooms and a large outside porch can dance 4 squares on hot nights.

The Leonards and Perreaults bring in nationally known callers as well as presenting area callers and instructors. The first New England Callers' Assn. Clinic was held at Shangri-La in September, 1962.

In the process of renovating, bulldozers opened up new roads for new campsites and the existing pavilion was turned into a T.V. room for the children, to occupy them while their parents swing and do si do. Shangri-La is not geared for mass camping but there is space for a few families who might want to avail themselves of the facilities.



Shangri-La Square Dance Villa, showing the outside porch which can be used for dancing on hot nights.

OVERSEAS DATELINE



Morocco . . . On 20 April (that's the way the military writes it), the Kenitra Squares of Port Lyautey, Kenitra, held a Graduation Jamboree at which they graduated 34 new members. Contributing to the fun were callers Wally Wallway and Dean Miller (Sherifian Squares at Nouasseur), Len Cundiff (Sidi Promenaders at Sidi Slimane), as well as club callers Dee Leach and Gene Chunn. This Jamboree was attended by 128 dancers, a goodly crowd for the area, and marked the final Jamboree as the Air Force Bases in Morocco are now closed.

Australia . . . During Queen Elizabeth's spring visit to Sydney with the Duke of Edinburgh, square dancers performed for her at the Royal Pageant, despite "shocking weather" (the Australians' own term for it). It had rained almost continuously from early morning and there was some question about the dancers going on. However, when queried, they were of a mind to dance for the Queen and, miraculously, as they promenaded on the field at the Sydney Showground, the weather cleared. Some 328 dancers were in the group, organized by Ron Jones and Brian Eade. Since the Queen enjoyed square dancing herself when she was still the Princess Elizabeth, she must have enjoyed the pageantry of the dancing as well as admired the hardihood of the performers dancing gaily on the soggy ground.

Labrador . . . Goose Steppers Square Dance Club dance in—Goose Bay, of course. The club started with a few couples using records and tapes. Then they were fortunate enough to have stationed "amongst" them for 15 months caller Bill Cox from Cheyenne, Wyo. Bill gave lessons, which really boosted club morale and dancing facility. The club is made up of service people, civilians and has had some Canadian friends dance along, too. At present the Goose Steppers have a membership of 59 people and have another new class graduating soon. They meet Thursday evenings in the base Chapel Annex. Caller Cal Golden has recently been transferred to Labrador in the course of his military career and is taking over the calling duties from Cox.

—Ken and Lu Ann Sweigart

Germany . . . Kuntry Kuzins Square Dance Club graduated a class numbering 42 people early in the year and on 17 April (Air Forces again) graduated another 50 new dancers. Other clubs thruout Europe are also running classes continually. *—Bud Baader*

England . . . Len Sandells, caller for the Saints Square Dance Club at Chilwell, Notts., has formed a club of people who are confined to wheel chairs. They call themselves the Wagon Wheelers and have applied for membership in the British Association. *—Tommy Cavanagh*

Okinawa . . . Members of the Rice Paddy Promenaders gave a demonstration in April at the lavish Fort Buckner Officers' Club, with Dixie Welch doing the calling. At the same time Bill Stegman was calling at the Kadena Air Base Teen Club with 5 squares on the floor, mostly first-timers. An effort is being made to start square dancing in all four teen clubs on Okinawa, to continue dancing thru the summer and to have an island-wide jamboree at summer's end. Duward Miller and Ed Williams are other callers on the island.



These folks are members of the Goose Steppers Club of Goose Bay, Labrador. On the left, Cal Golden, incoming caller, with incoming club officers; on the right outgoing caller Bill Cox, with outgoing club officers.

WHAT RECORDS ARE THEY USING?

TOPS to the TRAVELERS

The traveling callers, to whom carrying space is always very important, are pretty choosy about what hoedown records they take with them on their tours. These records have to be good ones to make the grade. Upon quizzing some of the ranking tour-ers and asking them to list their favorites in order of preference, the following answers resulted.

Jim Brower – Texarkana, Texas
Running Fiddle, Trail Ride, Rag Time Annie (all on Blue Star label)

Al Brownlee – Odessa, Texas
Honolulu Dolly (S.I.O.), Earl's Hoedown (Blue Star), Wildcat (Windsor)

Bob Brundage–Danbury, Conn.
Big Boom/Pretty Girl (S.I.O.); Sluicegate/Savannah Junction (Top); Town & Country/Whatever It Is (Grenn).

Fred Christopher – St. Petersburg, Fla.
Town and Country (Grenn), Rubber Dolly (S.I.O.), Beaver Creek (Grenn)

Bob Dawson – Sarasota, Fla.
Morkords (S.I.O.), Savannah Junction (Top), Green Goddess (Top)

"Decko" Deck – Arlington, Va.
Rubber Dolly (S.I.O.), Rareback (Blue Star), Mountain Dew (Sunny Hills)

Bob Fisk – Kansas City, Mo.
Cooking Up a Storm (S.I.O.), Briar Patch (Blue Star), Dew on the Mountain (S.I.O.)

Selmer Hovland – Wagon Mound, N.M.
Lucky (Blue Star), Town & Country (Grenn), Dew on the Mountain (S.I.O.)

Jack Jackson – Columbus, Ohio
Big Boom, Chinese Breakdown, D & A Breakdown (all on S.I.O.)

Earl Johnston – Vernon, Conn.
D & A Breakdown (S.I.O.), Rareback (Blue Star), Josie's Hoedown (Blue Star)

Jack Livingston–Indianapolis, Ind.
Blue Eyed Myrtle (Blue Star); Possum Sop (Grenn); Jerry's Hoedown (Dash).

Earle Park–Yorkton, Sask., Canada
Rubber Dolly (S.I.O.); Chinese Breakdown (S.I.O.); Gitfiddle Rag (Grenn).

Chuck Raley–Lakewood, Calif.
Earl's Hoedown (Blue Star); Green Goddess (Top); Blue Eyed Myrtle (Blue Star).

Bob Ruff–Whittier, Calif.
Jack and Lunette's Series (Dew on the Mountain, Chug-Chug, New Craze)–(S.I.O.); Possum Sop (Grenn); Orange Blossom Special (Grenn).

Ron Schneider – Olmsted Falls, Ohio
Cookin' Up a Storm, Rubber Dolly, D & A Breakdown (all on S.I.O.)

Harper Smith –..Celina, Texas
Deep Elm Glide (Kalox), Chordex (Windsor), Cookin' Up a Storm (S.I.O.)

John Strong–Santa Maria, Calif.
Rubber Dolly (Jack and Lunette)–(S.I.O.); Clear Track Special (Grenn); Walkin' (Blue Star).

Dave Taylor – Grosse Pointe Farms, Mich.
Chinese Breakdown (S.I.O.), Mountain Mist (Windsor), Cookin' Up a Storm (S.I.O.)

For purposes of comparison, Cookin' Up a Storm, Rubber Dolly, Rare Back, D & A Breakdown and Dew on the Mountain, seem to rank high with the touring mike-men.

"Ocean Wave," he said specifically.–21

STYLE SERIES:

SOME THEORY ON THE SQUARE THRU

As in the case of the Waist Swing, there are several movements in square dancing, simple though they may be, that because they are not fully understood continue to give trouble. This month we take a long lingering look at the Square Thru. As we do, we'll attempt to analyze it in such a way that when we encounter it under any conditions we will at least understand what it is we are expected to accomplish.

Our pictures this month are of two couples in what might be termed "normal" positioning (the lady on her man's right side). The same basic principles would hold, however, with any two pair of dancers, whether the man and lady have exchanged places, whether two ladies are together or two men together. The movement itself will stay essentially the same.

To begin with, a Square Thru starts with two facing couples (1). By taking right-hands with the opposite (2) and moving past (3), much as in the start of a Right and Left Thru, the couples end back to back (4). At this point, what might be termed a ¼ Square Thru has been accomplished. Because this duplicates the results of a Pass Thru, a simple ¼ Square Thru by itself isn't too frequently encountered.

If a ½ Square Thru had been originally called, at this point (4) the dancers would turn ¼ to face their partner (5), extend left hands (6), pull by (7), ending back to back with that person (8). At this point a ½ Square Thru has been accomplished. Each dancer has pulled past two dancers and, after pulling by the second, remains facing in that direction.

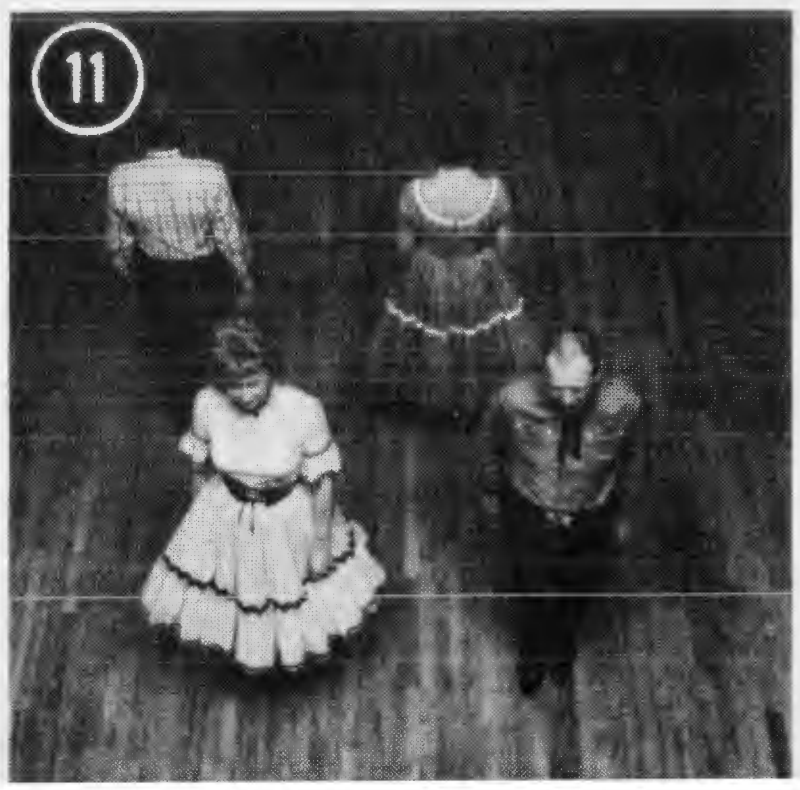
If the call were originally given to do a ¾ Square Thru, the dancers at this point would continue by turning in to face the person next to them, extending right hands to that person (9), pulling by (10) and ending back to back (11) to complete a ¾ Square Thru.

Following along the same thinking, a full Square Thru would have accomplished all up to this point and continue on. The dancers would turn ¼ more, extend left hands (12), pulling by (13) to end back to back with that person (14). At this point a Full Square Thru has been completed.

As you will note, any designated portion of a Square Thru starts by extending a hand to the person faced and pulling by. After pulling by a turn is made *only to allow a person to continue on the required number of quarters.* After having pulled by the last person called for, no turn will be made except that which is designated by the follow-up call.

Apparently the most common trouble spot in the Square Thru is the failure on the part of dancers to go the designated distance; to turn without being directed following the final pull by, or to fail to pull by the last time in any specified series. So often the caller's next call will be given prior to the final step in the Square Thru and a dancer may be tempted to eliminate one section rather than continue, with the feeling that he is "behind the caller." This offers a good opportunity for considerable practice and workshopping.





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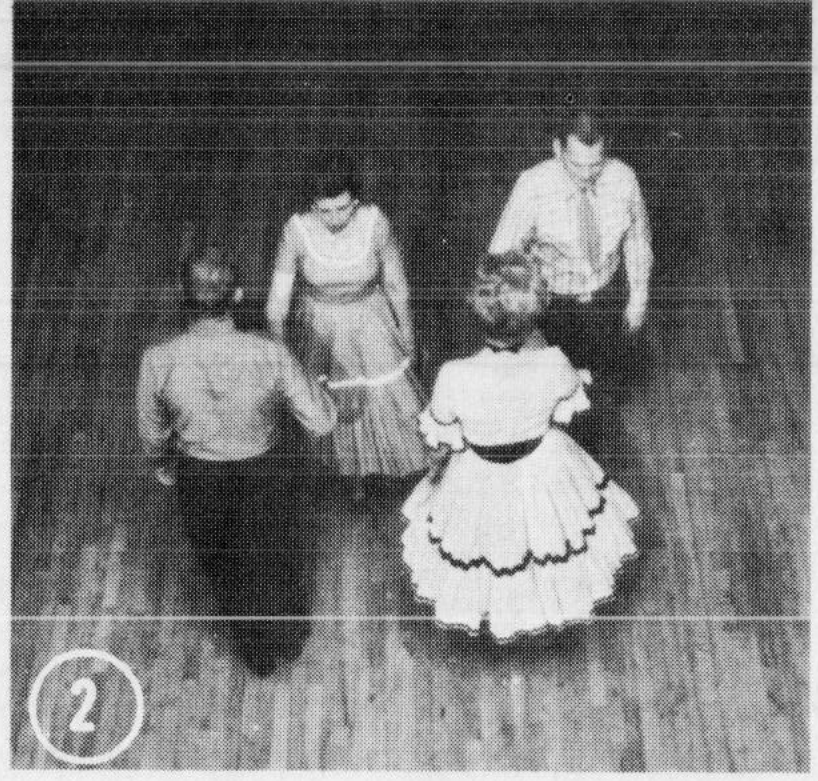
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GUST, '63

























HIGH FLYING Square Dance CALLER

You've heard of callers "taking off" when they're carried away by the excitement of the music and the rhythm and the cadence of the call. There is one caller who literally "takes off" in an airplane in search of square dancing. He is Bob Demery, a chief warrant officer in the United States Army, who was stationed in Taif, Saudi Arabia. Taif is located in the mountains on the coast of the Red Sea. The only communication with the outside world from there is by radio and an aircraft which comes in once a week.

Bob took his records along when he was sent to Saudi Arabia but calling to himself got pretty boring. Finally, thru the grapevine, he heard that a group of Aranco Oil Company people was dancing at Dhahran, 1000 desert miles away. Their leader, George McNett, was teaching but did not call. He taught from records.

Hopping the Desert Run 'plane, Bob flew a six-hour trip and found that they had a group of regulars and six squares of beginners. He called a dance on Thursday night; taught and called on the following Saturday night. He returned a month or so later and plans were made to have him call at least once a month until he returned Stateside at the end of his tour of duty.

Actually there are two clubs, the Arabian Hoedowners and the Sand-E-Manders. They danced to records and tapes until Bob came along.

Demery hails from Lawton, Oklahoma and he and his wife, Barbara, took square dance lessons while stationed in Germany. Bob started calling in October, 1959, for the Star Promenaders Club there. He was a member of the European Association of American Square Dance Leaders.

The Demerys were transferred to Fort Sill, Okla., in 1960 and then came Bob's assignment to Saudi Arabia. He has now returned to the states and probably feels quite overwhelmed with the square dance smorgasbord which surrounds him — at distances measured in mere miles instead of the thousands of miles he was used to traveling to dance and call in the desert.

THE TWO FACES OF BOB DEMERY



He emulates his Arabian neighbors



Now he is a square dance caller

ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California



News from New Jersey

The young lady pictured with caller Al Brundage is 11 years old and a ranking caller. She is Vickie Juniewicz of Absecon, N.J. Out of a background of tap dancing and baton twirling, Vickie emerged into square dancing and finds a great thrill in sharing caller chores with the well-known folks of square dancing.



Canadian Capers

King William and Queen Anne reigned over the Hicks and Chicks Club party in their honor at Sault Ste. Marie, Ont., Canada. The king is better known as caller Bill "Wee Willie" Smith, with his taw, Anne. Elva Marshall is crowning Bill and Betty Lyon is performing the same service for Anne. Note that King William's accoutrements are complete with orb and sceptre — topped by square dance figures.

Florida Frolic

Orange Park Promenaders of Orange Park, Fla. pose en masse before boarding their buses to travel over 100 miles to Sanford for a "Knot Head" dance, whereby they earned special badges. Photo by J. T. Lowrey.



ROUND THE OUTSIDE RING



Louisiana Lore
Winners of this year's "Docey Awards," given at the Annual Cenla Festival in Alexandria, La., for outstanding achievements in square and round dancing, are pictured here. From the left, Minnie and Allie Morvent, caller; Mildred and Alvin Boutillier of New Orleans, round dance teachers; and "T" and Dan Cresap, who made the presentation for the award committee.



Oklahoma Olio
Bernie Coffey of the one-day "College of Square and Round Dancing" held at Waggoner, Okla., is shown presenting to Mrs. Dorothy Shaw of Colorado Springs, Colo., an original charcoal etching of Mrs. Shaw which appeared on the cover of Sets in Order. Mrs. Shaw was guest lecturer at the college.



Texas Talk
Flying Squares' newly-elected officers; Rusty Croxton, Norma Streitenberger, Corrine Brooks and Ted Bullock, display their unique club banner. The white design of the Taj Mahal, historical landmark located at Randolph AFB, Texas, is appliqued upon a field of blue. The many hours of handwork necessary to make the banner were donated by Eunice Thornton. Flying Squares invites all military coming into the San Antonio area to visit them at the Service Club any Saturday evening. Official USAF Photo.

ROUND THE OUTSIDE RING



Oklahoma Youngsters
These charming young people are members of the Shirts and Skirts Square Dance Club of Oklahoma City. They are all 6th grade students at Hawthorne School. They saved and earned enough money to take themselves to the Southern Festival in Ardmore last April. An exhibition there, called by Jerry Adkins, brought down the house.

Colorado Cavorting
This is no joke. Dottie Horn, shown here doing her native hula at the Prairie Dusters party in Pueblo, Colo., was born in Hawaii and has been teaching Puebloans the hula for a number of years. She is also the wife of caller Al Horn and brings her wonderful sense of rhythm to square dancing.





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square dancing
since the invention
of the corner . . .

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Sets in Order WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

August 1963

IF YOU ARE a little weak in the field of Dixie Grands you'll find the following nine examples especially helpful. Here again George Elliott with his trusty notebook comes to our aid.

Forward eight and back with you
One and three a right and left thru
Now two and four a half sashay
Go up to the middle and back that way
Go down the middle and pass thru
Separate go round two
Join that pair and line up four
Forward eight and back once more
Pass thru keep in time
Face the nearest end of your own line
And Dixie grand
Go right, left, right, left allemande

First couple only forward and back
Now face your corner, box the gnat
Box the gnat and change places
One and three a half sashay
Go up to the middle and back that way
Go down the middle and pass thru
Split the ring and go round two
Round two to an eight hand ring
Circle left with the dear little thing
Reverse back go single file
That's one by one Indian style
Gents turn back and Dixie grand
Go right, left, right, left allemande

Two and four half sashay
Go up to the middle and back that way
Head two trail thru and separate
Go round just one and line up four
Forward eight and back once more
Pass thru keep in time
Face to the end of your own line
With the lady on the right California twirl
Then Dixie grand
Go right, left, right, left allemande

Forward eight and back with you
One and three a right and left thru
Two and four go forward and back
Go down the middle and trail thru
Separate go round two
Join that pair and line up four
Forward eight and back once more
Now pass thru
Turn to the left go single file
One by one Indian style
Girls turn back and Dixie grand
Go right, left, right, left allemande

Forward eight and back with you
Two and four a right and left thru
Turn the girl in the usual way
Partners all a half sashay
One and three go forward and back
Pass thru have a little fun
Separate go round one
And line up four
Forward eight and back once more
Pass thru keep in time
Face to the end of your own line
(divide the line)
Go on to the next and Dixie grand
Go right, left, right, left allemande

Forward eight and back like that
Four ladies chain the inside track
Turn the girl to an eight hand ring
And circle left with the dear little thing
Allemande left the corner maid
Go back one and promenade
One and three you wheel around
Do a right and left thru two by two
Across the set curlique
When you get thru
Go the wrong way single file
One by one Indian style
Girls turn back go Dixie grand
Go right, left, right, left allemande

Forward eight and back like that
Four ladies chain the inside track
Face to the middle like you always do
Two and four do a right and left thru
Turn the girl in the usual way
Partners all half sashay
Head two pass thru, separate
Go round one and line up four
Forward eight and back once more
Pass thru keep in time
Face to the middle of your own line
And Dixie grand
Go right, left, right, left allemande

One and three go forward and back
Stand back to back and boompsie do
Separate go round two
Find your own and star thru
Pass thru have a little fun
Separate go round one
And line up four
Forward eight and back once more
Forward eight and pass thru
Turn to the left and go single file
One by one Indian style
Gents turn back and Dixie grand
Go right, left, right, left allemande

(More Elliott next page)

"I've just taken a styling class," she said smoothly.—29

(More Elliott)

Forward eight and back with you
Two and four a right and left thru
One and three a half sashay
Go up to the middle and back that way
Go down the middle and pass thru
Separate go round two
Join that pair and line up four
Forward eight and back once more
Pass thru keep in time
Face to the ends of your own line
(divide the line)
Go on to the next and Dixie grand
Go hand over hand till you meet your maid
Twirl her there and promenade

SURPRISE!

PAT 'N HAY

By Pat McQuaid and Ralph Hay,
San Antonio, Texas

Heads go forward, back with you
Forward again, go right and left thru
Now couple four you swing and sway
While ALL the others half sashay
Now couple two go forward and back
Then split that pair across the track
Separate and go round three
Hook on the end and listen to me
Go forward six and back with you
Forward again and star thru
Allemande left

OPPOSITE GIRL

By Monty Montooth, Fayetteville, N.C.

Now one and three let's swing a few
While two and four go right and left thru
Turn 'em on around, the pretty little thing
Four ladies chain across the ring
Heads go to the middle and come on back
Cross trail thru but U turn back
Right and left thru across the floor
The sides divide and line up four
Forward eight and back in time
Pass on thru then bend the line
Forward eight and back you whirl
Then star thru with the opposite girl
Come on back with a Frontier whirl
Then allemande left with the corner girl

SLEEPIN' AROUND

By Tom Tobin, Los Angeles, California

Head ladies chain three-quarters around
Side gents turn 'em with an arm around
Lonesome men pass thru, both turn right
Stand behind your pretty little Sue
Eight to the middle and back with you
Ends only star thru, other four Dixie chain
Lady go right, gent left, around one
Into the middle, two ladies chain
Turn the gal, pass thru, circle four with the outside two
Head gents break to lines of four
Forward eight and back you reel
Pass thru, wheel and deal
Center four pass thru, left allemande

EXPERIMENTAL DRILLS

Our thanks to Buford Evans for sending us the following examples of Switchback, the movement featured in this month's experimental section. Buford also originated the figure, which is illustrated pictorially on page 62.

Head two couples go forward and back
Pass thru and switchback
Now star thru across you do
A pass thru and star thru the outside two
Go forward eight and back
Then pass thru and switchback
Star thru across the land
Allemande left with old left hand

Head two couples half sashay
Go up to the middle and back that way
Pass thru and switchback
Star thru across the track
Allemande left with old left hand

Heads go forward and back with you
Then square thru here's what we'll do
Go four hands 'round you're not thru yet
Then switchback inside the set
Now square thru three-quarters man
Allemande left with your left hand

Heads pass thru and go around one, line up four you're still not done
Go forward eight then come right back, pass thru and switchback
Go forward eight and back you reel, pass thru and wheel and deal
Men in the middle pass thru and switchback,
Then pass thru and U turn back,
Square thru three-quarters man, allemande left with the old left hand

Heads switchback and separate
Go around one and don't be late
Go forward eight and back in time
Pass thru and face down the line (face the middle)
Dixie grand around the land,
Go right, left, right, left allemande . . .

One and three bow and swing
Lead on out to the right of the ring
Circle four you're doing fine
Head gents break and make a line
Forward eight and back you reel
Switchback then wheel and deal
Double pass thru here's what you do
First couple left, second go right
Cross trail thru the first in sight
There she is left allemande
Here we go right and left grand . . .

SPECIAL WORKSHOP EDITORS

Joe Fadler *Round Dance Editor*
Bob Page *Square Dance Editor*
Don Armstrong *Contra Dance Editor*

WHIRLY

DERVISH
By Bob Cathcart, Ottawa, Ontario

Head ladies chain to the right
Turn this girl don't take all night
Four ladies chain across the town
Turn this girl with an arm around
Heads to the right and circle up four
Break to a line like you did before
Go forward up and back you reel
Pass thru, wheel and deal
A double pass thru
Face your partner and back away
Go forward up and back I say
Now just the girls a half sashay
Just the men a half sashay
Couple in the center a half sashay
Everybody go right and left thru
Then cross trail in the middle of the land
Corner's there, left allemande

DON'T SLOW DOWN
By Charlie Turpin, New Orleans, Louisiana

Promenade don't slow down
One and three wheel around
Pass thru then U turn back
Right to the opposite box the gnat
Right and left thru the other way back
Pass thru then U turn back
Go forward up and back with Mom
Pass thru then fold the line
Star thru across from you
Right and left thru, turn 'em man
Allemande left

TAKE TURNS
By Mickey Thomas, Osceola, Iowa

One and three go right and left thru
Turn on around and four ladies chain
All four ladies chain across
Turn on around and two and four
Promenade the outside ring
Half way round with the pretty little thing
Into the middle and square thru
Four hands round in the middle you do
Go all the way around you do
Right and left thru the outside two
Turn on around and circle up half
Half way round and dive thru
Circle four in the middle of the floor
And walk one time around
Pass thru, go right and left thru
Turn on around and circle up half
Half way round and dive thru
Right and left thru in the middle you do
Turn on around and square thru
Three-quarters, three hands
Do sa do the outside two
Go all the way round to an ocean wave
Balance, balance
Right and left thru and turn on around
Circle up half, half way round
Dive thru and pass thru
Allemande left with the old left hand

RINY'S PEARL
By George Vagtborg, San Diego, California

One and three lead to the right circle up four
Head gents break and line up four
Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three-quarters around
Make new lines as you come down
Pass thru, wheel and deal
Double pass thru, centers out, bend the line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three-quarters around
Make new lines and when you're there
Centers fold then face the middle
Right and left thru, pass thru
Bend the line and star thru
Pass thru, left allemande

WHEEL TWO AND ONE
By Gordon Blaum, Miami, Florida

Number one lady go down the center
and split the ring
Turn right, go around just one and line up three
Forward three and back you reel
Forward again and wheel and deal two by one
Sides divide and star thru
Those who can right and left thru
Dive in, Dixie chain, split the outside
Lady left, gent right around one
Go down the middle and star thru,
California twirl
Pass thru, star thru, do a Dixie chain
Girls turn back, left allemande

SINGING CALL x

AFTER YOU'VE GONE
By Lee Helsel, Sacramento, California

Record: Sets in Order 136, Flip instrumental with Lee Helsel

OPENER and BREAK

You circle the ring, go left a while
Then reverse back go single file
Girls backtrack go twice around
When you meet you turn your partner
right hand round
Then your corner you swing go round
and round and then
You circle left go round again
Whirl away, grand right and left go round
When you meet promenade your honey on down
After you've gone, after you've gone away

FIGURE

Four ladies chain you turn 'em that way
Chain on back, heads only whirl away
Heads pass thru go round one do
In the middle box the gnat go right and left thru
Turn and pass thru corner swing
Left allemande and weave the ring
In and out and when you meet her
Do sa do and promenade, there's no one sweeter
After you've gone, after you've gone away

Sequence: Opener, Figure twice for heads, Break and Figure twice for sides

FLOWS BEAUTIFULLY

PENNSYLVANIA WALTZ

By Helen and Bob Smithwick, San Diego, Calif.
Record: Top 26004
Position: Open facing LOD, inside hands joined
Footwork: Opposite, directions for M

Meas.

INTRO

1-4 **Wait; Wait; Bal Apart, Tch, —; Bal Tog (to Closed), Tch, —;**
In Open pos wait 2 meas; step swd twd COH on L, tch R beside L, hold 1 ct; step swd twd wall on R (W steps in front of M on L making a ½ LF turn), tch L beside R to end in CLOSED pos M facing LOD, hold 1 ct.

DANCE

1-4 **Fwd Waltz, 2, 3; Waltz Turn R, 2, 3; Waltz Turn R, 2, 3; Fwd Waltz, 2, 3;**
In Closed pos start M's L ft and do 1 fwd waltz in LOD, L, R, L; start M's R ft and do 2 RF turning waltzes to end facing LOD; start M's R ft and do 1 fwd waltz in LOD R, L, R.

5-8 **Waltz Turn L, 2, 3; Waltz Bwd, 2, 3; Waltz Turn R, 2, 3; Waltz to Open, 2, 3;**
In Closed pos facing LOD start M's L ft and do 1 LF turning waltz L, R, L making a ½ LF turn; still in Closed pos start bwd on M's R ft and do 1 waltz down LOD with M moving bwd R, L, R; start M's L ft and do 1 RF turning waltz L, R, L; as M continues to turn RF with 1 waltz he leads W to OPEN pos as he steps R, L, R, partners end both facing LOD.

9-12 **Waltz Away, 2, 3; Waltz Tog, 2, 3 (Face); Change Sides, 2, 3 (to Butterfly); Side, Draw, —;**
In Open pos with inside hands joined start M's L ft and waltz away down LOD L, R, L; partners waltz together still progressing in LOD R, L, R to end facing with M's back to COH; join M's L and W's R hands and release other hand hold as partners change sides with W going under the joined hands twd COH and making a ½ RF turn as M moves twd wall and LOD making a ½ LF turn stepping L, R, L to end in BUTTERFLY pos with M's back to wall; step swd in LOD on R, draw L to R taking no wgt, hold 1 ct.

13-16 **Waltz Away, 2, 3; Waltz Tog, 2, 3 (Face); Change Sides, 2, 3 (to Butterfly); Side, Draw, —;**
Repeat action of meas 9-12 in RLOD to end in LOOSE CLOSED pos with M's back to COH.

17-20 **Side, Behind, Side; In Front, Flare Around, —; Behind, Side, In Front; Side, Tch, —;**
In Loose Closed pos start M's L ft step swd in LOD on L, XRIB of L (W XIB), step side on L; step R XIF of L (W XIF), bring L fwd twd LOD and flare out and around twd RLOD, hold 1 ct; step L XIB of R (W XIB), step swd in RLOD on R, step L XIF of R (W XIF); step swd in RLOD on R, tch L beside R, hold 1 ct.

21-24 **Bal Back, —, '; Waltz Manuv R, 2, 3 (¼ Turn); Waltz Turn R, 2, 3; Waltz Turn R, 2, 3;**
In CLOSED pos M's back to COH balance bwd on L, hold 2 cts; start fwd twd wall on R ft making a ¼ RF turn, step swd twd wall on L, close R to L; start bwd on M's L and do 2 RF turning waltzes making a ¾ RF turn to end in LOOSE CLOSED pos M's back to COH.

25-28 **Side, Behind, Side; In Front, Flare Around, —; Behind, Side, In Front; Side, Tch, —;**
Repeat action of meas 17-20.

29-32 **Bal Back, —, —; Waltz Manuv R, 2, 3 (¼ Turn); Waltz Turn R, 2, 3; Waltz Turn R, 2, 3;**
Repeat action of meas 21-24 except to end in CLOSED pos M facing LOD.

THE DANCE IS DONE A TOTAL OF THREE TIMES, the third time through W twirls RF on meas 32 to end with BOW and CURTSY.

EASY AND FUN

TEN PRETTY GIRLS

By Vaughn and Jean Parrish, Boulder, Colorado
Record: Blue Star 1670
Position: Semi-Closed facing LOD
Footwork: Opposite, directions for M
Intro: Wait 2 meas

Meas.

1-4 **Point Fwd, Point Back; Two-Step Fwd; Point Fwd, Point Back; Two-Step Fwd;**
In Semi-Closed pos point L toe fwd, point L toe back; 1 two-step fwd; point R toe fwd, point R toe back; 1 two-step fwd.

5-8 **Change Sides Two-Step; Face Two-Step; Change Sides Two-Step; Stamp/Stamp, Stamp/—;**
Lead hands joined W crosses under her R and M's L arm in 1 two-step diag twd COH, M diag twd wall ending in L OPEN pos facing LOD; do 1 two-step to face partner with M turning ¼ L face, W ¼ R face; W crosses under her R and M's L arm in 1 two-step, W moving twd wall, M twd COH (W turns ¼ R face, M turns ¼ L face) ending in L OPEN pos facing RLOD; stamp R, L, R as M turns L face and W R face to end in SEMI-CLOSED pos facing LOD.

9-16 **Repeat Action of Meas 1-8 to end in BUTTERFLY pos, M's back to COH.**

17-20 **Face To Face; Back To Back; Change Sides Two-Step; Face Two-Step;**
Step L to side, close R to L, step L to side; keep M's R and W's L hands joined and swing joined hands and step R thru twd LOD back to back, close L to R, step R to side; keep same hands joined and in 1 two-step M turns ½ R face to face wall

as W turns ½ L face to face COH and crosses under joined hands; do 1 more two-step as M turns ½ R face to face partner and COH and W turns L face ending in BUTTERFLY pos with M's back to wall.

21-24 Repeat Action of Meas 17-20 to end in OPEN pos facing LOD.

25-28 Point Fwd, Point Back; Vine Apart/2, 3/—; Point Fwd, Point Back; Vine Together/2, 3/—;
Point L toe fwd, point L toe back; grapevine apart, M twd COH and W twd wall; point R toe fwd, point R toe back; grapevine together twd partner to face in CLOSED pos.

29-32 Turn Two-Step; Turn Two-Step; W Twirl, 2; Walk, Walk;
Do 2 R face turning two-steps; as M walks fwd 4 steps W does one R face twirl in 2 steps and walks fwd 2 steps to end in SEMI-CLOSED pos facing LOD to repeat dance.

DANCE IS DONE 3 TIMES THRU except last meas face and acknowledge partner.

CRAZY MUSIC

SWINGIN' PAPA BLUES

By Paul and Laura Merola, Braintree, Mass.
Record: Windsor 4689
Position: Intro—Diag Open-Facing, Dance—Semi-Closed pos facing LOD
Footwork: Opposite, steps described for the M

Meas. INTRO

1-4 Wait; Wait; Apart, Point; Together (to Semi-Closed), Touch;
Wait 2 meas in Diag Open-Facing pos, M's R and W's L hands joined; step bwd on L ft, point R toe twd partner; step fwd twd partner on R ft to SEMI-CLOSED pos facing LOD, touch L ft to R.

DANCE

1-4 Fwd Two-Step; Bwd Two-Step; Touch (in Back), —; (Change Sides) Two-Step;
In Semi-Closed pos starting L ft do 1 two-step fwd in LOD swaying the upper part of body slightly fwd; start R ft do 1 two-step bwd in RLOD recovering to an upright pos; retaining M's L and W's R hands (loosening others) turn out to face LOD and swing L ft in back of R touching L toe to floor (W tch R in back of L), hold 1 ct; start M's L ft do 1 two-step changing sides with W crossing in front of M under joined hands (M's L, W's R) twd COH and M twd wall.

5-8 Face Two-Step; Touch (in Back), —; (Change Sides) Two-Step; (to Semi-Closed) Two-Step;
With same hands still joined do 1 two-step starting M's R ft, turning L to face partner and COH (W turns R face); swing L ft in back of R to face RLOD and touch L toe to floor (W tch R), hold 1 ct; start L ft do 1 two-step changing sides W crossing in front of M under same joined hands twd RLOD and wall, M twd RLOD and COH to end in L OPEN pos facing RLOD; start R ft and do 1 two-step turning twd partner (M L face and W R face) to end in SEMI-CLOSED pos facing LOD.

9-16 Repeat Action of Meas 1-8 to end facing partner in BUTTERFLY pos, M facing wall.

17-20 Side, Hold; Draw, Close; Side, Hold; Draw, Close;
Step swd in LOD on L ft, hold 1 ct; draw R ft to L, place wgt on R ft; repeat action of meas 17-18.

21-24 (Banjo) Step, Kick; Step, Step/Step; (Sidecar) Step, Kick; Step, Step/Step;
In BUTTERFLY pos step fwd twd wall on L ft (W twd COH) adjusting to BANJO pos, swing R ft fwd toe pointed down; step R, L, R in place to face partner in BUTTERFLY pos; repeat action of meas 21-22 adjusting to SIDECAR, ending in BUTTERFLY pos M facing wall.

25-28 Side, Cross; Toe, Heel; Back, Close; Fwd, Touch;
Step swd in LOD on ball of L ft, step on ball of R ft XIF of L (W XIF also); swing L ft around and fwd point L toe in twd instep of R ft and touch (heel raised slightly off floor), place L heel to R instep (L toe pointing twd LOD and slightly off floor); step bwd twd COH on L ft (W back twd wall), close R ft to L; step fwd twd partner on L ft, touch R ft to L.

29-32 Repeat Action of Meas 25-28 in RLOD starting M's R ft ending in BUTTERFLY pos M facing wall.

33-36 Push/Side, Behind; Push/Side, Behind; (Open) Fwd, Kick; (Face) Step, Step/Step;
With a very slight leaping action slide L ft swd in LOD by pushing with the ball of R ft, step on R ft XIB of L (W also XIB); repeat action of meas 33 in LOD; releasing M's L and W's R hands face LOD in OPEN pos step fwd in LOD on L ft, kick R ft fwd; turn in to face partner in 3 steps R, L, R to resume BUTTERFLY pos.

37-40 Repeat Action of Meas 33-36 in LOD again, end in CLOSED pos M facing wall.

41-44 Turn Two-Step; Turn Two-Step; Pivot, 2; (Semi-Closed) Walk, 2;
Do 2 R face turning two-steps down LOD; do a couple pivot in 2 steps L, R blending to SEMI-CLOSED pos; walk fwd in LOD 2 steps L, R.

45-48 Repeat Action of Meas 41-44 ending in Semi-Closed pos facing LOD.

PERFORM ENTIRE ROUTINE FOR A TOTAL OF TWO TIMES.

Ending: Twirl, 2; Apart, Point. . . .
M walks fwd in LOD 2 steps L, R, while W makes 1 R face twirl under her R and M's L arm with 2 steps R, L; change hands, step bwd twd COH on L ft, point R toe twd partner, acknowledge.

"Close on three," said the instructor frankly.—33

DON'T GET MIXED

By Al Green, London, England

Promenade, don't slow down
One and three wheel around
Right and left thru
Turn your girl and circle four
Head gents break to a line of four
Forward eight and back with you
Just the ends star thru
Same four right and left thru
Circle left around the world
Boy with a boy, girl with a girl
Four men up and back with you
Forward again left square thru
Four hands, don't get mixed
Add two more, make it six
Here comes corner, left allemande

TWIRL AND DEAL

By Julius King, Lexington, Massachusetts

Heads go up to the middle and back
Lead to the right and circle up four
Head men break, line 'em up four
Go up and back to the tune of the fiddle
Pass thru and arch in the middle
Dixie twirl right there you reel
Move right in to a wheel and deal
And a quarter more, still not done
Wheel and deal one time there son
Double pass thru in the broad daylight
First couple go left, next go right
Pass thru across the town
Now cast off three-quarters round
Allemande left, son of a gun
Grand old right and left you run

VERY GOOD

FOLD THE LINE TO AN EIGHT CHAIN THRU

By Mark Thuston, Independence, Missouri

One and three you lead to the right
Circle four, head men break make a line of four
Go up and back, roll away with a half sashay
You pass thru and fold the line
Do an eight chain thru, keep on going
(patter)
Square thru four hands around and hear me shout
You've got two lines facing out
Bend the line, roll on away half sashay
Pass right on thru and fold the line
Star thru, go right and left thru, turn your girl
Cross trail thru across the land
Allemande left with your left hand

BIG BUSTER

By Del Coolman, Flint, Michigan

One and three right and left thru
Two and four right and left thru
One and three right and left thru
Two and four the ladies chain
One and three the ladies chain
Two and four square thru
Four hands round here's what you do
Right and left thru the outside two
From here eight chain thru
When you're thru right and left thru
Inside arch, dive thru
Star thru, right and left thru
Stand right there for another square

CORNER QUICKIE BREAK #1

By Bob Kent, Warwick, Rhode Island

Sides a right and left thru
Head ladies chain right you do
One and three roll a half sashay
Lead right and circle that way
Ladies break and make the lines
Forward and back, step in time
Pass thru, wheel and deal the land
Everybody left allemande

CONTRA CORNER

ALL THE WAY TO GALWAY

(Traditional)

1, 3, 5, etc. active and crossed over
Active couples down the center with partner
Up the outside to place
(Ladies right, gents left, cut thru nearest line and walk back to place—behind the line)
Active couples do sa do with partner
Active couples do sa do with the one below
Balance and swing the same
Half promenade
Half right and left

SINGING CALL x

SWEET GEORGIA BROWN

By Bob Van Antwerp, Long Beach, California

Record: MacGregor 986, Flip instrumental with Bob Van Antwerp

INTRO and BREAK
Join your hands and make a ring, circle left you know
Move it all the way around until you get back home
Allemande your corner girl and do sa do your own
Men star by the ol' left hand, once inside the land
Do sa do, go round your own, your corner allemande
Come back home and swing Miss Brown and promenade her home
Promenade this shapely miss, step right up and steal a kiss
Turned up nose and rolled down hose, that's sweet Georgia Brown
FIGURE
One and three (two and four) you promenade, go half way round the ring
Lead to the right and circle left just half way round again
Dive thru and do sa do to an ocean wave you know
Rock it forward up and back, swing thru
When you've balanced up and back, box the gnat (pull by)
Swing that corner lady round and promenade the ring
Promenade this pretty miss, step right up and steal a kiss
Georgia named her, Georgia claimed her, sweet Georgia Brown
Sequence: Intro, Figure twice for heads, Break, Figure twice for sides

STAR TRAIL
By Lt. Col. Herbert Egender, Honolulu, Hawaii

The head two ladies chain across
Turn right around with a brand new boss
Head two couples half square thru
And circle four with the outside two
Once around and a little bit more
The head gents break and line up four
Forward eight and back you reel
Pass thru and wheel and deal
Center couples star thru
Cross trail thru across the floor
Around one and line up four
Forward eight and back you reel
Pass thru and wheel and deal
Center couples star thru
Cross trail thru across the floor
Around one and line up four
Forward eight and back with you
Then star thru and square thru
Three-quarters round you're doing grand
There's your corner, left allemande

In the May '63 issue of S.I.O. we presented combinations of the two basics Centers In (Out) and Cast Off. This month our combination is Centers Out and Wheel and Deal. The following examples were sent in by Buford Evans, Prairie Village, Kansas and we hope you'll enjoy them.

CENTERS OUT — WHEEL AND DEAL QUICKIE

Heads go forward and back with you
Star thru then double pass thru
Centers out for a wheel and deal
Girls turn back, left allemande
Gents to the right, right and left grand

ACROSS AND BACK

Heads go forward then come back
Star thru across the track
Double pass thru and centers out
Wheel and deal, go the route
Double pass thru and centers out
Wheel and deal you're still not done
Double pass thru and listen son
Centers out to wheel and deal
Inside two will square thru
Just three-quarters man
Allemande left with your left hand

RE-TRACE

Heads to the right and circle four
Head gents break and line up four
Forward eight and back you reel
Pass thru and wheel and deal, hear me shout
Double pass thru and centers out
Wheel and deal, go the route
Double pass thru and centers out
Wheel and deal without a doubt
Double pass thru and centers out
Wheel and deal you're not thru yet
Double pass thru across the set
First couple left, second couple right
Right and left thru the first in sight
Cross trail back and listen man
You should find corner, left allemande

TAIN'T NOTHING
By Bob Hayden, Lake Jackson, Texas

Four ladies chain across the set
Turn 'em boys you're not thru yet
First and third a right and left thru
Circle eight to the left you do
Head two gents and the corner girl
Forward up and back you whirl
Then cross trail thru and ain't it grand
Walk right in to a right and left grand

STARRED BREAK
By John Helm, Farmington, Connecticut

Head two ladies chain the ring
While the side two couples bow and swing
Heads go forward and back with you
Go forward again and star thru
Now star by the right just you two
Go three-quarters round in the middle of the night
Original corner left allemande
Partner right, go right and left grand

SINGING CALL x

WHAT A DAY
By Max Forsyth, Indianapolis, Indiana

Record: Windsor 4821, Flip instrumental with Max Forsyth
OPENER, MIDDLE BREAK and CLOSER
Circle left, round the ring, now hear me sing
Swing your corner lady, two times around and then
Left allemande, walk by one, box the gnat, pull by
Allemande left that corner, go weavin' round the ring
Weave in—out—round the ring, you're walkin' round the set
Meet your girl, do sa do, and promenade the set
What a day, what a day, what a day
Every day's a beautiful day
FIGURE
Head ladies chain, 'cross the ring, sides a right and left thru
Heads square thru four hands, round the ring you go
What a day, what a day, do sa do the outside two
All the way—make an ocean wave and balance —swing thru
Turn by the right, turn by the left and you balance right there
Ya do sa do and swing the corner, promenade the square
What a day, what a day, oh what a day
Every day's a beautiful day
Sequence: Opener, Figure twice for heads, Middle Break, Figure twice for sides and Closer
Tag Ending:
You swing your girl
Every day is a beautiful day

MOVES WELL

ABIE SEES
By John Ward, Alton, Kansas

Four ladies chain three-quarters round
Turn 'em boys with an arm around
The heads lead right and circle four
The head gents break and line up four
Go up and back then hear me say
Roll the girls a half sashay
Star thru, centers cross trail, hook on the ends
Arch in the middle and the ends turn in
Pass thru, star thru then hear me say
Roll the girls with a half sashay
Star thru, centers cross trail, hook on the ends
Arch in the middle and the ends turn in
Pass thru, star thru then hear me say
Roll the girls with a half sashay
Allemande left with your left hand

BIG DEAL
By Ralph Kinnane, Birmingham, Alabama

Side ladies chain across the way
First and third half sashay
Just number one cross the floor
Split that couple and line up four
Forward four and back in time
Walk all the way thru, bend the line
Pass thru, make an elbow hook, four in line
Turn half about, you're doing fine
Wheel and deal, hear me say
Go right and left thru, then half sashay
Box the gnat, hang on tight
Half square thru you've got a line
Just fold the ends then star thru
Wheel and deal two by two
Center couples go right and left thru
Full turn around to the outside two
Star thru, ain't it grand
Cross trail, left allemande

WALKIN' THE DOG
By Bob McDaniel, Topeka, Kansas

Head ladies chain across the floor
Four ladies chain a grand chain four
First and third go right and left thru
Just turn the girl and square thru
Three-quarters round in the middle of the floor
Separate round one and line up four
Forward eight back with you
Now straight across star thru
Double pass thru, step it light
First couple left, next couple right
Right and left thru with the next in sight
Just turn 'em around and bend the line
Go up to the middle and back in time
Pass thru across the town
Cast off halfway around
Couples slide together when you come down
Pass on thru across the town
Cast off three-quarters round
Make new lines when you come down
Then star thru across from you
Pass thru and guess who
Left allemande with your left hand
Partner right go right and left grand

THE TWIST
By Joe Barcelow, Ionia, Michigan

Head ladies chain across the way
Roll the girls in a half sashay
Heads to the right and circle four
Let the ladies break and line up four
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru and don't get lost
Centers go in and cast off
Three-quarters around, hear 'em squeal
Pass thru and wheel and deal
Double pass thru you're doing fine
Centers go out and bend the line
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru and don't get lost
Centers go in and cast off
Three-quarters around, hear 'em squeal
Pass thru and wheel and deal
Double pass thru you're doing fine
Centers go out and bend the line
Forward eight and back you sail
The center four cross trail
Allemande left

SINGING CALL—AN OLDIE REVIVED

CHANGES
By Ed Gilmore, Yucaipa, California

Record: Balance X112, Flip instrumental with Ed Gilmore

OPENER, MIDDLE BREAK and CLOSER

Allemande left your corner, come home and swing your maid
You swing your lady round and round then all promenade
You promenade about half way then you wheel around
Reverse the promenade, go the other way around
Gents turn back 'til you meet her, let's do a do paso
It's partner left, corner right, partner left you know
Do si round your corner, come back to your maid
You promenade her home today, there'll be some changes made

FIGURE

Four little ladies chain across, turn 'em where they are
Chain 'em right back home again, turn 'em to a star
Follow 'em boys, join that star, roll it right along
Reverse, a left hand star, you know you're going wrong
Gents reach back, pull 'em thru, do sa do around
Swing the corner lady boys, swing her round and round
Allemande left new corner, come back and promenade
There've been some changes made today, there've been some changes made

Sequence: Opener, Figure twice, Middle Break, Figure twice, Closer

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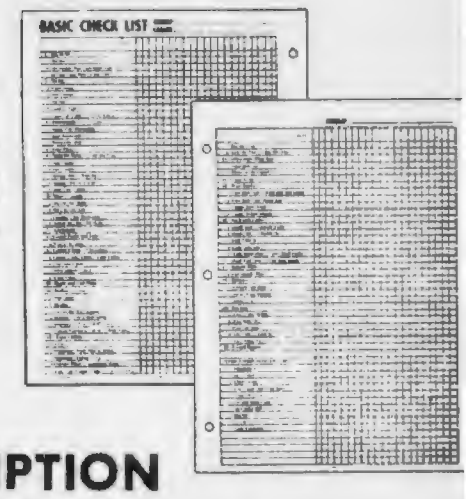
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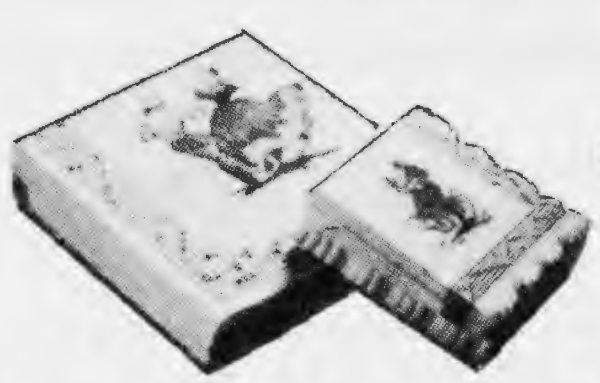
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(Letters, Continued from page 3)
calls are a little newer here and we would have heard them in Europe if we had stayed a little longer.

We have lost contact with some of our very good friends and would like to have our address printed with this letter . . .

Peter Lewis
106 N. 80th
Seattle 3, Wash.

Dear Editor:

. . . I retire from Uncle Sam's Army after 20 years and hope to locate around the Fort Meade, Maryland, area. This will be our first experience in dancing and calling in the States and so we are most anxious to get home. Thank you fine people for giving the dancers and leaders so many hours of solid enjoyment thru your fine magazine.

Jocko Manning
Frankfurt, Germany

Dear Editor:

. . . You may send us 4 more binders for our copies of Sets in Order as we have been subscribers since October of 1954 and have not had our copies in binders before. We wouldn't think of parting with one copy and this is such a nice way to keep them together . . .

Bea Beutel
Sault Ste. Marie, Mich.

Dear Editor:

For first hand information and constructive pillars relating to square dancers and callers, we think Sets in Order the "one and only" magazine. In less than one year we have seven sets of dancers. These people have not heard of "Western Style Square Dancing" and the manners and functions of our fine recreation. Therefore, SIO clearly defines and backs up a caller presenting details of our hobby . . .

T/Sgt. Wilbur J. Thompson
Tripoli, Libya

Dear Editor:

Golly, I'm beginning to wonder whatever happened to the color in square dancing as it applies to the costuming for the men. We attended a club dance last night where there were about 14 squares and looking across the floor I thought I was watching a bunch of penguins moving around! Practically all the men had on the "uniform" of white shirt and black trousers, hardly different from what they wear

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every day to the office.

I think back regretfully to some of those wild colored shirts the gents used to enjoy when we started square dancing, about 12 years ago. It made the floor a swirl of color – for men as well as girls and I was happy that the men, for once, had a chance to don some colorful duds.

Fern Whitfield
Norton, Ill.

Dear Editor:

. . . We don't like the Cast Off dances or the Fold Ends, Center, boy or girl. We get no feeling of pleasure from same. Have noticed that the caller has to do too much walking when a new couple comes to the club and doesn't know these figures.

We try to teach the Sets in Order way – clean – no foolishness. The Twist is out – and we don't go for the rat race kind of dances.

Mrs. E. E. Schenkel
Casper, Wyo.

Dear Editor:

My husband and I (both square dancers) operate a small business from our home, selling square dance shoes and some small accessories. After viewing a recent copy of your magazine in the home of a friend, we decided we needed this magazine, both for business and for our own enjoyment. Enclosed is our check for a subscription.

Lucille Higginbotham
Fort Smith, Ark.

Dear Editor:

Congratulations on your choice of Dick Leger as the Caller of the Month in the March issue of Sets in Order. It is a fine tribute to a great caller who has done so much in so many ways to promote square dancing.

Wayne Morse
Southbridge, Mass.

Dear Editor:

. . . We think your magazine is tops for square dancers. When we receive ours, my husband and I argue as to who will read it first.

Chrystal Gammill
Alexandria, La.

Dear Editor:

I wrote you some time ago stating that I had retired April 1 and was getting a trailer so we could dance in 50 states. On April 10 I ordered

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a 29-ft. self-sustained trailer; on April 24 my former boss called about a contract job in Europe; on May 3 he called again confirming my selection; on May 8 I signed the contract to go to Dusseldorf, Germany, for about 9 months; on May 10 I got the trailer—a beauty—and stored it; on May 20 I sold my house; on June 17 I was in New York and we sailed about two weeks later. That's life!

Charlie Rapp
Dusseldorf, Germany

Dear Editor:

The square dance clubs contribute greatly to the enjoyment of our favorite pastime. The friendships that develop in the atmosphere of a club would not exist if we had to attend "commercial" types of dances as a steady diet. As a result, we each grow very fond of the clubs we are a part of.

My wife and I have been members for a number of years of a club known as the Olmsteders. The name stems from the club's location in Olmsted Falls, a suburb of Cleveland. This is the largest club in the area, having 230 members (115 couples). And the club always has a waiting list. This club started in 1950 . . . We are very fortunate to have Lloyd Litman for our caller . . .

In discussing the club, a group of us were wondering how many clubs of comparable size there are. Since none of us could even guess, I volunteered to ask you folks at Sets in Order if you could answer our question. If you don't have this information it might be fun to ask the readers of your magazine. I know we would be interested in the size of the largest club.

Bob and Dorothy Barnett
Westlake, Ohio

Dear Editor:

We are giving the Subscription Certificates for Sets in Order to our graduating class of 13 couples, as we feel that square dancers are just not square dancers unless they subscribe to Sets in Order . . .

This is a good opportunity to tell you what wonderful help your recent articles on calling have been, as my husband has only been calling 8 months and we are interested in all viewpoints.

Grace Hackney
Ocean City, N.J.

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Dear Editor:

. . . We continue to introduce Sets in Order to our new dancers. We feel it gives them the big picture of square dancing.

Elaine Schnabel
Alexandria, Va.

Dear Editor:

Can't begin to thank you for the splendid write-up (Square Dance Hall from Body Shop, May 1963 S.I.O.). I know now everyone and his brother reads Sets in Order. Even before we received our copy, folks began to call to congratulate us. Have heard from friends as far South as Florida to the Northern part of New York . . .

Roy Keleigh
Asbury Park, N.J.

Dear Editor:

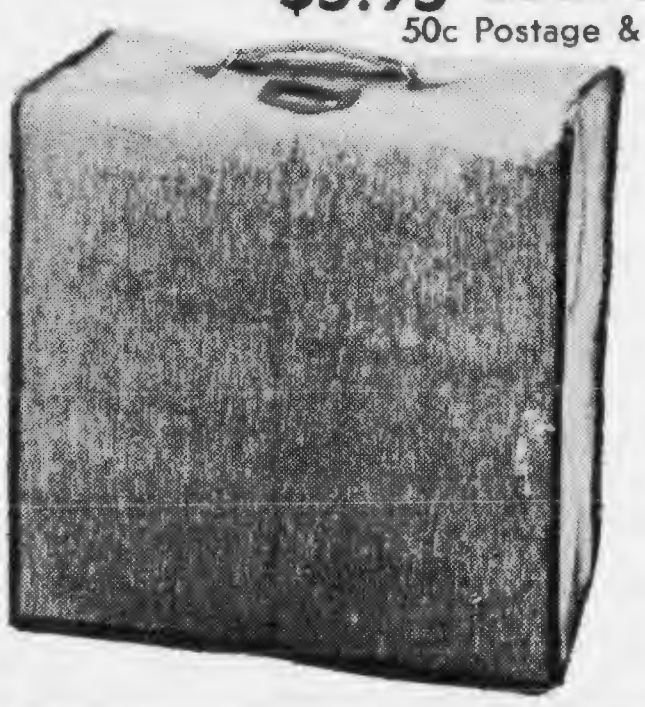
. . . I would like to say one word about your magazine. My wife and I think it is one of the best publications out. We use the workshop material to quite a large extent . . .

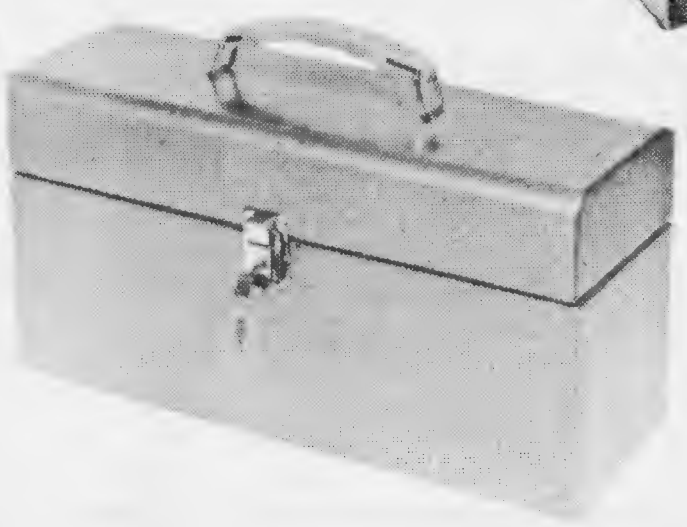
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Provo, Utah

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(More Letters)

On "Deep Freeze" Method

Dear Editor:

Re "deep freeze" versus photographs I find it much easier to visualize the action by the "deep freeze" diagram. Hope you see fit to use it in the future.

Bill Latham
Monroe, La.

Dear Editor:

Re the question in June 1963 S.I.O. Experimental Lab — diagrams vs. photographs, use photographs, please. The diagrams look Egyptian hieroglyphics that need an arc ogist to decipher them. Keep it simple, aren't very bright.

Alice and Elmer DeG
Menlo Park, Calif.

Dear Editor:

The article "Freeze Your Dancers" (S June 1963) was very interesting; the idea hind it is useful for analyzing figures o creating new ones. I have been using a si

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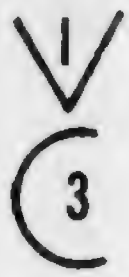
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system of symbols which is easier for me. Here are some examples:

Julius King, Jr. Lexington, Mass.

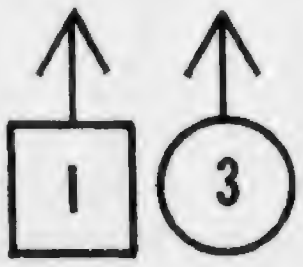


Reader King uses these diagrams. The number one man is facing toward the open side of the "v", i.e. toward the top of the page. Lady number three is facing toward the open side of the semicircle, i.e. toward the right side of the page.

Dear Editor:

This is the method I use for analyzing printed dances and filing for reviewing. I doubt that it is new but I like it better than anything. This is how I work it:

Leonard S. Pierce
Tenafly, N.J.



Reader Pierce's plan uses the square for the man and the circle for the lady. Arrows indicate the direction. While the examples shown here are just a sampling of many possibilities, we still tend to favor the original figures.—editor.

Dear Editor:

May I express my feeling about the use of spiritual songs for square dances? I know the rhythms are terrific and choreographers will always be attracted to using them . . . but for square dancing couldn't they be so completely re-worded as not to use the original words? Their use seems to me so nearly a sacrilege that it leaves me at least embarrassed. Wonder if anyone else feels this way?

Ann Ross
Rhinelander, Wisc.

SUMMER CAMP

Run by former Austrian, Karl Boehm and his attractive wife Mabel, Peaceful Valley Lodge near Lyons, Colo., offers the following institute sessions for the remainder of the summer:

July 28-Aug. 3—Dale Wagners, Art Radolls, Earl Thompsons on staff.

Aug. 4-Aug. 10—Earle Parks, Don Armstrong on staff.

Aug. 11-Aug. 17—Jimmy Knights, Don Armstrong on staff.

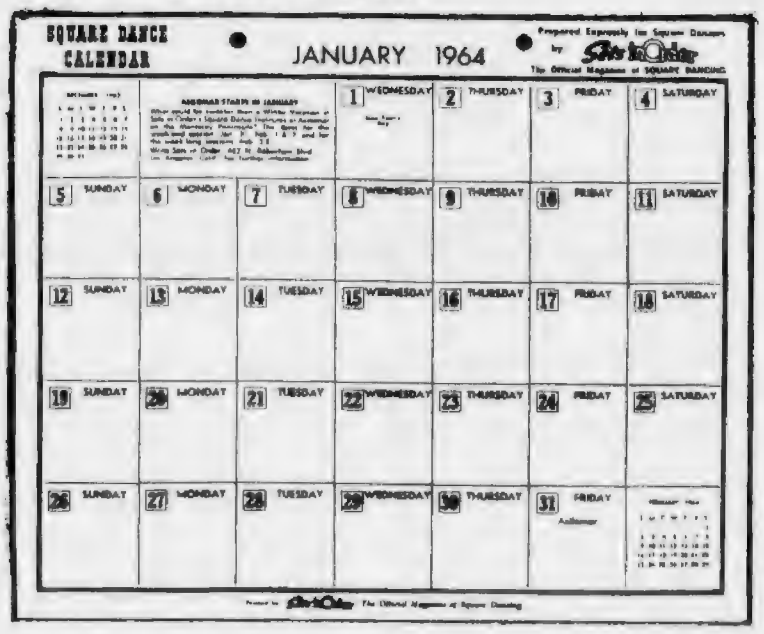
Write to Karl Boehm, Peaceful Valley Lodge, Star Rt., Lyons, Colo., for further information and reservations.

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Two seasons of tutoring by John Helm reached a climax on May 28 when the Torrington Trippers of Torrington, Conn., became

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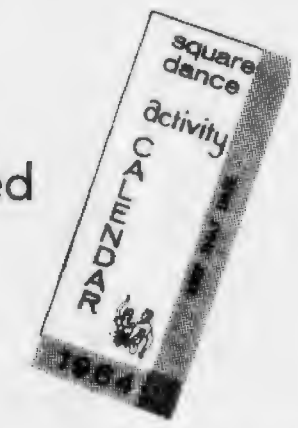
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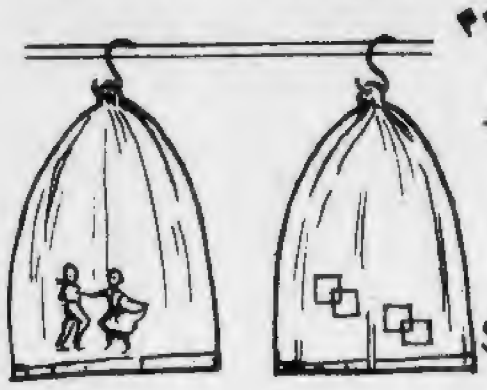
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an organized club. John and Madelyn Hudak are the President-couple. During the coming year the Trippers plan to visit as many different clubs as possible. This includes every Wednesday evening at Camp Winding Trails in Farmington. An interesting note is that in this young club there are several couples who are working for their Master's degree in Bristol, Connecticut.

SQUARE GEM

If the girls would like a handy pocket on their next square dance dress, they can make a wide sash belt of the same material as their dress and sew a pocket in the sash. The sash is a popular current style and the hidden pocket helps the girls to know always where they can reach for their hankies and other "light equipment."—*Mrs. Howard Metcalfe, Durham, Okla.*

A crisp new one dollar bill goes to Mrs. Metcalfe for her Square Gem.

NEW OFFICERS IN MANITOBA

The Annual Meeting of the Square Dance Federation of Manitoba (Eastern Division) held recently saw the following elected to the

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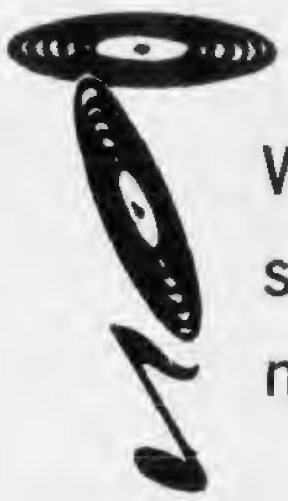
Executive Committee for the 1963-1964 season: President, Colin Hugo; Vice-Presidents, Dick Carson and Lister Neville; Treasurer, George Scrimgeour; Secretary, Audrey Suppes; Research and Workshop, Ken Martin; Publicity and Librarian, John Dempster; Special Events, Don Hill; Public Relations, Mike Stumbillich; Ticket Sales, Norm Hope; Editor, Maurice Lansdown; and Publisher, George Simpson.

HERB CASSELL

Herb Cassell of Florida passed away suddenly at a square dance in Franklin, N.C. on June 17. Born in England, Herb came to the U.S. in 1915 and was a great mover in square dance affairs in Florida in later years. He is survived by his wife Hazel.

MEMORIAL SQUARE DANCE

Phoenix, Arizona, square dancers gathered at a square dance given as a Memorial to Carl Cockerel on June 12 at Bob's Barn in Phoenix. Carl, a leader in Arizona square dance activities for a number of years, was killed in a motor accident in May. The entire proceeds of the Memorial Square Dance went to Carl's family.



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The CALLER OF THE MONTH



Walt Niezabitowski — Oak Lawn, Ill.

OUR CALLER THIS MONTH has one of those names which roll well on the tongue and which, once mastered, are never forgotten. Walt Niezabitowski was encouraged into square dance calling by Art Butler, park supervisor and caller in his home town, and began practicing on the patient people of the Sherman Park Square Dance Club in the fall of 1952.

In 1955 Walt met Elna Labahn whose father is also a caller and in June, 1957, they were married. At the reception, when the orchestra took their break, the sounds of square dancing could be heard.

Another "call" for Walt that June was from his Draft Board and he and his bride settled down for a 2-year stay in DeRidder, La. While there, the newlyweds met the local folks thru attending square dances and Walt later became the caller for the DeRidder club. He also called for clubs in the surrounding area. In McAlester, Okla., the Oklahoma Prison Band provided music for his calling.

Upon his return home, Walt continued calling in the Chicago area, where he calls regularly for six clubs. He has been a member of the Chicago Area Callers' Assn. for 10 years and is presently its vice-president.

In addition to his calling Walt attends night school and in June received his Bachelor of Science in Chemistry. In September he will start work on his Master's. He is employed by Swift and Company in their Research Laboratories as a Research Chemist.

Walt and Elna participate actively in their church choir and both have been soloists in numerous church concerts and cantatas. They also sing folk songs, with Walt accompanying on his guitar.

Walt's main philosophy about calling is: "It is more challenging to keep the whole floor dancing than to have three-quarters of the floor standing still." —*Edna Arnfield*

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CALIFORNIA CONVENTION

The 10th Annual California State Convention was held in Long Beach on May 31, June 1-2 in a variety of buildings from the fabulous new Arena to the old-time Cinderella Ballroom. Square dancers swarmed in and out to enjoy the panels, which were better-attended than at most large affairs such as this; the workshops; and the several evening dances. A Variety Show was also programmed for the evenings. Bob Van Antwerp's Hillbillie show brought down the house. Teen-agers had their own program, as did the round dancers, with their own special after party. The square dance after party took on a Polynesian flavor. A real highlight was the street parade on Saturday. Upwards of a hundred floats, marching units, etc., made this gay and colorful, with the Navy drill team from the Naval Air Training Station in San Diego putting on one of the most exciting drill exhibitions seen in many a moon. During the weekend, various luncheons, banquets, etc. honored members of the executive, past chairmen of the Conventions and other



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leaders. The 1964 State Convention will be held in Fresno, which started the whole thing 11 years ago.

ROUND DANCE BY THE SEA

Corpus Christi, Texas, will hold its first "Sea-A-Round" on its beautiful waterfront slab, under the stars, on September 7-8. The programmed Round Dance by the sea on Saturday night will include exhibitions by many well-known instructors and clubs. On Sunday morning there will be a "Critique" or Jam Session in the air-conditioned Exposition Hall. The Sea-A-Round is being sponsored by two Round Dance Clubs of Corpus Christi and the City Recreation Department. For more information write to Arthur Leslie, 302 Waverly, Corpus Christi, Texas.

(Dates, Continued from page 5)

Sept. 1—2nd Ann. Night Owl Dance
I.O.O.F. Hall, Salina, Kansas

Sept. 7—Nevada S/D Assn. Meeting & Jamb.
Elko, Nevada

Sept. 7-8—"Sea-A-Round" Round Dance Fest.
Corpus Christi, Texas

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PACING THE ROUNDANCERS



Bill and Elsye Johnson – Memphis, Tenn.

SQUARE DANCING can catch like wildfire, as Bill and Elsye Johnson discovered at their very first square dance in 1954. The evening, at their local "Y" in the Chicago area, was supposed to have been a "one night stand" but the group was so enthusiastic it became a regular activity and turned into the Oak Park Promenaders, to which the Johnsons still belong.

After attending several square dance camps during the following years, Bill became interested in calling and both became eager round dancers. At the insistence of friends the Johnsons began teaching rounds after their move to Memphis. They helped organize Memphis' first round dance club, Rebel Roundabouts, in 1957 and are still instructors for the club. A few years ago they organized another club to satisfy the needs of the more experienced dancers. They have taught two basic classes yearly since 1957.

Altho' Bill does not regularly call for a square dance club he does appear quite often as guest caller on various programs and they usually include a few squares along with the round dancing in their classes.

The Johnsons conducted the round dance workshop at the 1960 Arkansas State Square

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Dance Festival; have taught rounds at several weekend camps; have attended round dance institutes of both the Frank Hamiltons and the Manning Smiths. Without the Hamiltons' Round Dance Manual as their guide, they are in doubt as to their success in their first efforts at teaching.

Bill is past president and Elsye is past secretary of the Memphis Callers' Association.

They believe that all square dancers should be given the opportunity of learning some easy mixers and rounds during beginner classes and club dances. Leaders should select carefully dances that will have the greatest acceptance among all dancers in their area. Specialized round dance clubs fill a need for those enthusiasts who wish to learn a greater number and more challenging routines.

SQUARE GEM

A fast, easy way to lace strings in ladies' square dance shoes after washing is to use a large upholstery needle.

—*Donna Watts, McMinnville, Ore.*

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GEMS FROM THE OTHER PUBLICATIONS

Dr. Roger Knapp in American Squares

. . ."When a nationally known caller comes into an area for a special square dance or festival, the rounds should be programmed and run by a local round dance teacher-couple who know what the dancers like and are dancing at square dances. Where a round dance festival is scheduled, emphasis is placed on the more intricate rounds but care should be taken that the majority can dance the chosen ones. An example of poor programming shows up when there are several hundred couples in a room but only fifty to seventy-five couples are doing the dance. This happens in many localities.

"If such programs were built up of half new and half older dances, but mainly of dances that could be done by the majority of the floor, not the majority of one club or group present, then they might be more successful. It has always been our custom at square dances, summer camps, winter camps and on tour to do at least one and usually two couple dances between each tip of squares. This is generally accepted as standard in most areas.". . .

Charlie Baldwin in New England Caller

"...Recently I had the honor of having dinner with a Connecticut caller and his family. My hostess inquired about my taw and in replying I made a passing remark that there are some phases of the square dance activity which mother does not particularly enjoy, such as sitting through a long drawn out callers' meeting. This led my hostess to remark that she in turn thought callers' meetings boring but believed something could be done to make such meetings interesting for the callers' wives.

"She suggested that the wives form an auxiliary, so that while the men are discussing what interests them, the ladies could meet separately and take up subjects that to them are mutually interesting. Upon questioning, my hostess suggested that such subjects...would vary from arts and crafts, camera study, dress-making, fitting patterns, knitting, short cuts on packing for a convention, camp or trip, the part callers' wives should take in a class, open dance, institute, etc., to ideas for planning parties, anniversaries and extra curricular events...

"We agreed there must be others who feel the same way, and that a Callers' Wives' Auxiliary might go a long way towards making callers' meetings interesting for our ladies..."

Lill Bausch in Square Dance Reporter, Leigh, Nebr.

"The story goes that to become a caller you fill your mouth with marbles and call a dance. If the dancers get thru the dance all right you take out one marble and start another dance. Each time you are successful in getting the dancers thru the number you take out one marble. When you have lost all your marbles, you are then a caller."

"Bones" in New Mexico Assn. News Notes

. . ."The reins of the Square Dance movement are in good hands as long as we realize that it is an overall program now on an international basis, and we must never attempt to stop this growth with personal animosity or unnecessary apathy. Let us vote and abide, support and we will grow, for none is so large he stands alone."

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34 Norman Crescent, Saskatoon, Sask.

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859 Howe St., Vancouver 1, B.C.

Additional Dealers on Next Page

(Record Reviews, Continued from page 6)

thru — gents turn back & swing — promenade.
Comment: Music is very well played but key selection is completely out of range for most callers. It is much too high and if a caller drops one octave he will find it much too low unless he alters the tune. Dance patterns are quite pleasant. Word meter does not fit the tune.
Rating ☆

SWING YOUR BLUES AWAY — MacGregor 987
Key: F Tempo: 132 Range: High HD
Caller: Fenton Jones Low LC
Music: Western 2/4 — Violin, Guitar, Accordion
Synopsis: (Break) Heads cross trail round one — line of four up & back — pass thru — frontier whirl — do sa do opposite — all 8 star right — girls roll back past one — allemande — promenade — swing. (Figure) Heads square thru ¾ — separate round one — Dixie chain down the middle — ladies left, gents right round one — partner box the gnat — pull by — corner swing — allemande — weave — promenade — swing.
Comment: Music uses a very small group but is adequate. Tune is a difficult one to show off a caller to his best advantage. Dance patterns are conventional. Rating: ☆+

AFTER YOU'VE GONE — Sets in Order 136 *
Key: A flat Tempo: 128 Range: High HD
Caller: Lee Helsel Low LC
Music: Standard 2/4 — Accordion, Piano, Guitar, Drums, Bass
Synopsis: Complete call printed in Workshop
Comment: Music is well played, has good rhythm and has a subtle style. Dance is smooth flowing. Timing and meter maintain Lee's usual high standards. Rating: S.I.O.

WHEN THE ROSES BLOOM AGAIN — Old Timer 8191
Key: B flat Tempo: 129 Range: High HF
Caller: Joe Boykin Low LF
Music: Western 2/4 — 2 Guitars, Bass, Accordion
Synopsis: (Break) Corner do sa do — partner left — men star across — turn her left — corner right — partner left, allemande thar — shoot star, skip a girl — grand right & left — promenade. (Figure) Sides right & left thru — head gent and corner star thru across — circle four — ladies break to a line — up & back — pass thru — wheel and deal — double pass thru — centers in, cast off — corner swing — promenade.
Comment: Music is well played and has good steady rhythm. Dance patterns are conventional. Key selection puts this in an unusual voice range. Tenors or basses will handle it with ease but baritones may have to fake the tune a bit. Rating: ☆+

WHAT A DAY — Windsor 4821 *
Key: A flat Tempo: 132 Range: High HD
Caller: Max Forsyth Low LE
Music: Standard 2/4 — 2 Guitars, Piano, Drums, Bass, Clarinet, Drums, Accordion
Synopsis: Complete call printed in Workshop

Comment: Excellent music and a fast moving figure. Lyrics are well chosen and meter is good. Tune is dominantly high but most callers should be able to handle it. Rating:☆☆☆

STOLEN LOVE — Bogan 1152
Key: C Tempo: 126 Range: High HD
Caller: Ham Wolfraim Low LC
Music: Western 2/4 — Guitar, Drums, Piano, Bass, Accordion
Synopsis: (Break) Around corner — see saw partner — allemande — grand right & left — curlique — ocean wave — swing by right — allemande — do sa do — promenade. (Figure) Sides up & back — pass thru — U turn back — heads right & left thru — square thru split sides to a line — pass thru — centers hinge — ends fold — square thru ¾ — corner box the flea — promenade.
Comment: Neither tune nor music has much to inspire the caller or the dancer. Dance patterns use a new basic (centers hinge). The explanation of the movement lacks detail. Timing and flow of the routine is O.K. Rating: ☆

ONE TIME TOO OFTEN — Go 111
Key: C Tempo: 122 Range: High HC
Caller: Mac McCoslin Low LB
Music: Western 2/4 — Violin, Guitars, Piano
Synopsis: (Break) Bow — circle — allemande — weave — promenade. (Figure) Heads right & left thru — cross trail around one — four in line up & back — star thru — cross trail — allemande — do sa do — corner swing — ladies promenade — box the gnat — promenade.
Comment: Music is adequate but tune offers very little. Recorded quite slow. Dance patterns are standard. Rating: ☆

I SAW YOUR FACE IN THE MOON — MacGregor 985
Key: C Tempo: 136 Range: High HD
Caller: Bill Ball Low LB
Music: Standard 2/4 — Accordion, Banjo, Guitar, Bass
Synopsis: (Break) Whirlaway — weave — do sa do — corner box the gnat — pull by — do paso — corner swing — promenade. (Figure) Heads lead right, circle to a line — up & back — star thru — do sa do — ocean wave — square thru ¾ — allemande — promenade — gents roll in left face turn — promenade corner.
Comment: Another of a series of new figures to old instrumentals produced by this label. Music is quite danceable and figure may be an improvement. Rating: ☆+

IDA — Belco 106
Key: B flat Tempo: 128 Range: High HC
Caller: Jerry Adkins Low LB
Music: Standard 2/4 — Clarinet, Piano, Banjo, Drums, Bass, Trumpet, Guitar
Synopsis: (Break) Corner do sa do — partner swing — promenade — heads wheel around — star thru — square thru ¾ — allemande —

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Additional Dealers on Next Page

weave — do sa do — promenade. (Figure) Heads up & back — ½ square thru — star thru — pass thru — bend the line — square thru — allemande — do sa do — corner swing — promenade.
Comment: Very well played music and a high quality recording: Dance patterns are conventional and quite pleasant. Callers may have to adjust meter to fit their style. Rating: ☆☆

SWEET GEORGIA BROWN — MacGregor 986 *
Key: F **Tempo: 128** **Range: High HD Low LC**
Caller: Bob Van Antwerp
Music: Standard 2/4 — Clarinet, Banjo, Piano, Drums, Bass, Accordion
Synopsis: Complete call printed in Workshop
Comment: This tune has been done a number of times and this one is as good or better than any of them. Music is very well played and dance is quite danceable. Rating: ☆☆

HOEDOWNS

BLACK MOUNTAIN RAG — Square L 602
Key: A **Tempo: 132**
Music: (Sq. L Outlaws) Violin, Guitar, Piano, Rhythm-Guitar

LEATHER BRITCHES * Flip side to the above
Key: G **Tempo: 128**
Music: (Sq. L Outlaws) Violin, Guitar, Rhythm-Guitar, Piano
Comment: Two traditional style hoedowns with a touch of modern swing. Well played and well recorded. Rating: ☆☆

OUTRIGGER — Top 25061
Key: C **Tempo: 130**
Music: (Russal's Men) Piano, Banjo, Trumpets, Drums
GOLDEN DAZE — Flip side to the above
Key: C **Tempo: 130**
Music: (Russal's Men) Piano, Banjo, Trumpets, Drums
Comment: Well played instrumentals in modern style. Both sides have great similarity. Rating: ☆☆

GIDDY-UP SAM — Square L 603
Key: G **Tempo: 130**
Music: (Sq. L Outlaws) Violin, Guitar, Rhythm-Guitar, Piano

PRETTY PALOMINO — Flip side to the above
Key: A **Tempo: 128**
Music: (Sq. L Outlaws) Violin, Guitar, Piano, Rhythm-Guitar
Comment: Traditional style hoedowns well played with a modern touch. Tunes are little jumpy but many callers will like them. Rating: ☆+

ROUNDS

LIGHTS OF VIENNA — MacGregor 989
Music: (Messina) Accordion, Bells, Organ, Guitar
Choreographers: Doris & Scotty Garrett

CURRENT BEST SELLERS

Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-July.

SINGING CALLS

Let A Smile Be Your Umbrella	**Kalox 1027**
Dry Bones	**Windsor 4819**
Ragtime Cowboy Joe	**Grenn 12055**
Hambone	**Jewel 109**
Ida	**Belco 106**

ROUND DANCES

Fraulein	**Blue Star 1645**
Hi Lili, Hi Lo	**Sets in Order 3139**
St. Louis Blues	**Grenn 14044**
Dancing Shadows	**Windsor 4682**
Linger Awhile	**Grenn 14050**

Comment: Music is quite danceable and routine is a fast moving waltz. Routine has three full length parts and an interlude but steps are not difficult.

SANDY EYES — Flip side to the above
Music: (Messina) Guitar, Violin, Accordion, Drums, Piano, Saxophone
Choreographers: Mary & Nonie Moglia
Comment: Interesting music and a routine that is both interesting and easy to do. Routine is long in that it is in 4/4 time (32 meas).

PENNSYLVANIA WALTZ — Top 26004
Music: (Al Russ) Trumpets, Clarinet, Saxophone, Piano, Trombone, Drums, Bass, Guitar
Choreographers: Helen & Bob Smithwick
Comment: Good music and an interesting waltz.

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Routine is long but has several repeats. Not a difficult dance but newer dancers will have to master both right and left turning waltzes.

LOVE NEST — Flip side to the above
Music: (Al Russ) Clarinets, Saxophones, Trumpets, Trombone, Drums, Guitar, Bass, Piano
Choreographers: Ralph & Jeanette Kinnane
Comment: A well played two-step in slow fox trot tempo. Dance is pleasant and uses conventional routines.

TEN PRETTY GIRLS — Blue Star 1670
Music: (The Texans) Piano, Accordion, Drums, Bass, Bass-Guitar, Guitar
Choreographers: Vaughn & Jean Parrish
Comment: Music is acceptable. Dance is a very easy two-step routine using all conventional and quite basic movements. Several parts are repeated.

THE LANNING'S MIXER — Flip side to the above
Music: (The Texans) Violins, Bass Guitar, Banjo, Piano, Drums
Choreographers: Frank & Ruth Lanning
A simple mixer to square dance tempo music. Some square dance terminology is used.

CAPRICE — Lloyd Shaw 253-254
Music: (Bergin) Organ and Piano
Choreographers: Jess & Ellis Gates

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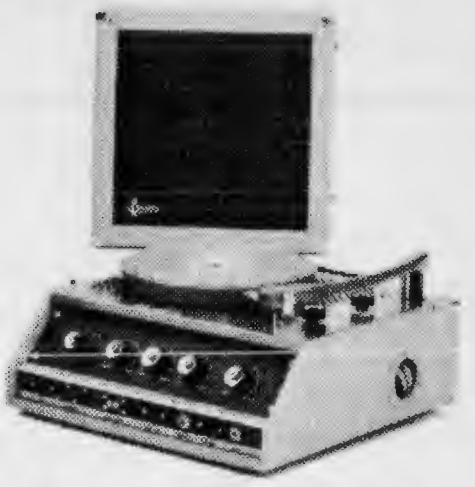
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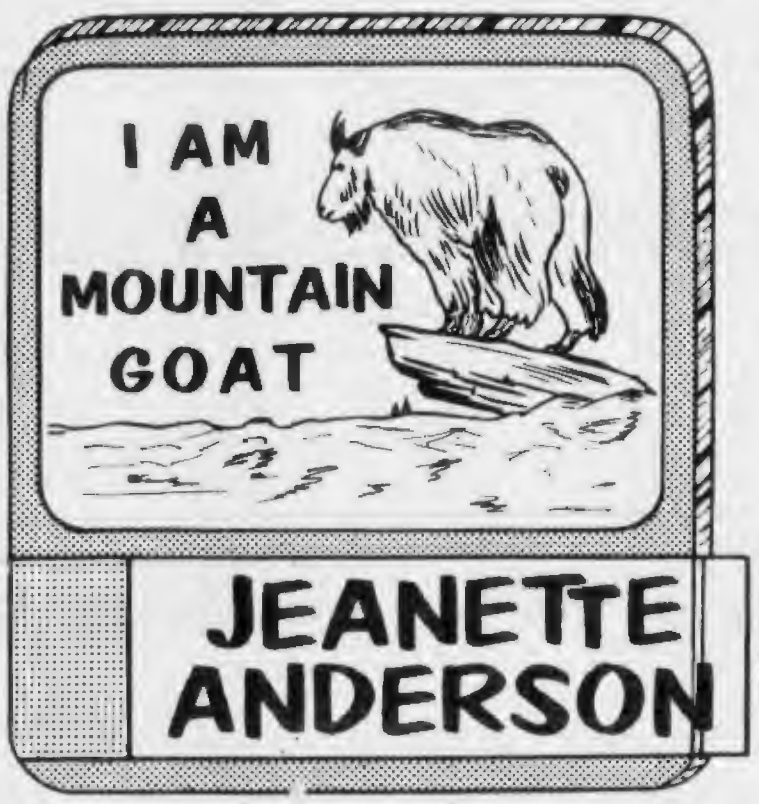
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Comment: Typical Bergin music in a pleasant waltz tempo. Routine has standard movements with both left face and right face turning waltzes.

CHOPSTICKS — Flip side to the above
Music: (Bergin) Organ and Piano
Choreographer: Dena Fresh
Comment: The tune "Chopsticks" in waltz time. Part of routine is done in a circle and can be altered to be used as a waltz mixer. Routine is 32 meas long with 8 measures repeats.

SWINGIN' PAPA BLUES — Windsor 4689
Music: (P. Lofthouse) Piano, Trumpet, Clarinet, Drums, Trombone, Guitar
Choreographers: Paul & Laura Merola
Comment: Excellent music and an interesting rhythm routine that experienced dancers who like action will enjoy.

TROUBLES — Flip side to the above
Music: (George Poole) Piano, Clarinet, Guitar, Violins, Saxophones, Bass, Drums, Steel-Guitar
Choreographers: Louis & Lela Leon
Comment: Music is well played and though the two-step tempo is not fast the dance has enough action to keep it interesting yet each movement is comfortable to do. Good round dancers will enjoy this one.





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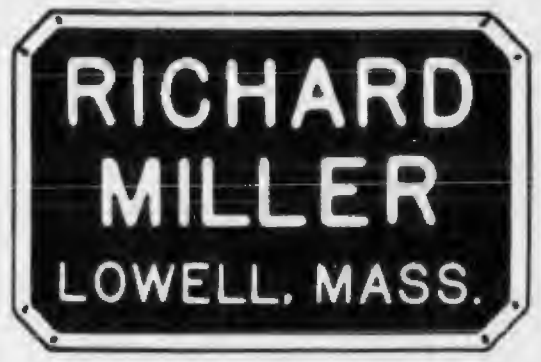
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ROUND DANCE TRAIL DANCE

Forrest and Kay Richards held their 6th Annual Round Trail Dance preceding the Golden State Roundup on May 24 at Frick Jr. High School in Oakland, Calif. Round dances to please all "levels" were programmed, with Jeanne Fischer calling intermittent squares.

ROUND DANCES CHOSEN

Dances chosen as Round Dances of the Month by various organizations for the month of May, look about like this. In California, the R.D.T.A. of So. Calif. chose Dancing Shadows for square dancers; Candy for round dancers. In the Sacramento area, St. Louis Blues was "it." In Florida the Round Dance Coordinators picked Little Girl. The Washington Federation chose True Love. The Battle Creek Assn. in Michigan liked Chattanooga Choo Choo. The Emerald Empire Council of the Oregon Federation chose Dancing Shadows and in Ohio, the Toledo Area Callers' Assn. went for Riding Along. In the D.C. Area Manning's Mixer was chosen as the "easy" dance; That Happy Feeling for "intermediate" and Kiss in the Dark

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for "advanced." The Mid-Atlantic area (around New Jersey and Pennsylvania) liked Chateau Waltz for square dancers; That Happy Feeling for round dancers. The Chicago Area Callers' Assn. picked Me and My Gal. At least you can say there was a variety of choices in May.

SQUARE GEM

Across the country many a beautiful gym for large dances or den for one or two squares dancing to records is out-of-bounds because the keepers of the surface are understandably antagonistic towards the appearance of circular patterns on the varnished floors. Loyola's Field House Gym in New Orleans is used for all manner of occasions, including parties where food and drink is spilled on the floor. The gimmick is that they cover the whole surface with multi-layer paper like the Iowa farmers use to cover their temporary corncribs in the winter. Being water-proof, the paper can be mopped, rolled up and used again. The 4-ft.-wide strips are held together by gum fabric tape.

Tom Preston originated this idea when he was manager at the Field House—and used it

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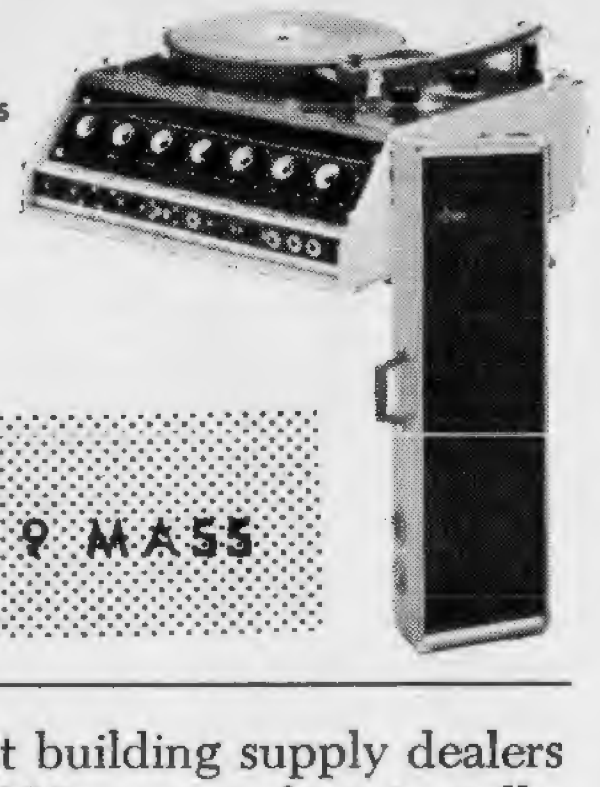
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for home dancing when he was in my square dance class. Four strips 15 feet long were taped together, laid out on the den floor and the edges held in place by a few short pieces of tape. At the end of the evening the whole was carefully rolled on a pole and put away in the garage until the next session. When I saw it, after a dozen strenuous sessions, it was still in good shape.

The type of paper described is made up of 3 to 5 layers of strong kraft paper, cemented together with asphalt. It is called Sisalkraft and can be obtained at building supply dealers for about $2.50 per 100 square feet in rolls. It comes as wide as 7 feet. The tape is Permacel #71 crepe masking tape.

You might think the paper would tear easily but it doesn't. This could really be a great thing in large halls as well as small. If a tear does occur it can be readily patched with tape or more paper.

—David Reid, New Orleans, La.

A crisp new one dollar bill goes to Dave for this Square Gem.

SWEET JENNY LEE

EARLE PARK, Yorkton, Saskatchewan, calls a brand new dance to this familiar tune. You'll like the smooth flowing routine and Earle's style of calling. The flip side offers a great instrumental every caller will want.

SIO 137—"SWEET JENNY LEE"/FLIP INSTRUMENTAL



TWO FACED DEVIL



Two exciting hoedowns using exactly the same chord pattern. "The Devil Jumped Up," played in traditional style, is a re-release of an all time best seller. "Devilish" is a modern, multiple guitar hoedown played by Roscoe and Floyd.

SIO 2141—"DEVILISH"/"THE DEVIL JUMPED UP"

Sets in Order RECORDS

VERSE

IN THE SQUARE DANCE VEIN

REJECTION

By Jane Clausen – Los Angeles, Calif.

Said a novice: "I know I'm not cute,
But I think that that caller's a brute!
He looked ME in the eye
While he told YOU to try
To 'cast off' and then 'substitute!' "

STEP, STEP, SMILE

By Gertrude McOwen – San Jacinto, Calif.

I've learned to zig-zag the grape-vine;
I also gracefully dip.
I can counter-balance a pivot
And I don't often slip.
Those smooth waltz turns of step, step, close,
I've mastered with some style
But I can't quite seem to do all this
And still give out a smile!

THE OLD BARN

By Joseph L. Nolte – Charleston, S.C.

The fires will be burning bright
In the old familiar barn tonight,
For friendly folk will dance in glee
With love, good-will, and harmony.
Old friendships will be stirred anew
Among gay laughter, music too,
And lots of plain and simple fun
And pleasant talk by everyone.
So join us please with spirits bright
In the old familiar barn tonight.

BRIGHT FLIGHT

Bee Witch in Honey Comb Squares Bee Hive, Long Beach, Calif.

"No fog, no rain,
No ache nor pain
Nor TV show
Nor miles to go –
Nothing will hold 'em –
No use to scold 'em.
They've got to get there
To fill up a square!"

BENEVOLENT PLAGUE

By Royce Waugh – Cuyahoga Falls, Ohio

There is a tiny little bug
That bites you on the toe.
Its virus spreads; there is no cure;
At least, none that I know.

Your friends will know you're not the same;
They see it in your eyes.
Invitations that you refuse
Confirm what they surmise.

You dress in "western" clothes and boots
And disappear at night
To end up in the school-house gym
With all the lights on bright.

There with the other victims
That have been bitten, too,
Drawn by the urge, again indulge
With those who are like you.

A man and girl who never met
Rush into each other's grasp.
The caller shouts, "Left allemande"
You knew it couldn't last.

Yes. I, like you, must now admit
I can't resist the call.
I love to dance; it's so much fun,
But fun is least of all.

The very best is all the friends
I've met out on the floor.
I wonder what I used to do,
And there is one thing more.

Square dancers are the nicest
Of all the folks I know.
Square dancing's fun for everyone;
The music's on – Let's go!









EXPERIMENTAL LAB

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

DAN ALLEN, a friend of ours in Larkspur, California, has long advocated the use of more figures that could be done without hand contact. Twirls, Boxing Gnats and Fleas, Star Thrus, California Twirls and Frontier Whirls all add to the "grab-grab" complexities of today's square dancing. His belief is also shared by others. The following movement appears to be simply a Frontier Whirl (California Twirl) done without hands. Undoubtedly our friend Dan will find it a step in the right direction.

SWITCHBACK

By Buford Evans, Prairie Village, Kansas

Done by two persons standing side by side as a couple. The person on the left moves forward, making a 180° turn while walking around the other person. Simultaneously the dancer on the right does a left face inside turn, moving to the place vacated by the other dancer. The two end in the same relative position to each other, having changed their facing direction.

Our two dancers stand side by side as a couple (1) and on the command the person on the left (in this instance the man) moves forward in a clockwise arc as the lady starts a lesser arc (2) turning left face or counterclockwise. She continues around into the spot vacated by her partner while he continues on (3) until both end side by side (4) having changed their facing position. The end result is the same as though the two had done a Frontier Whirl.

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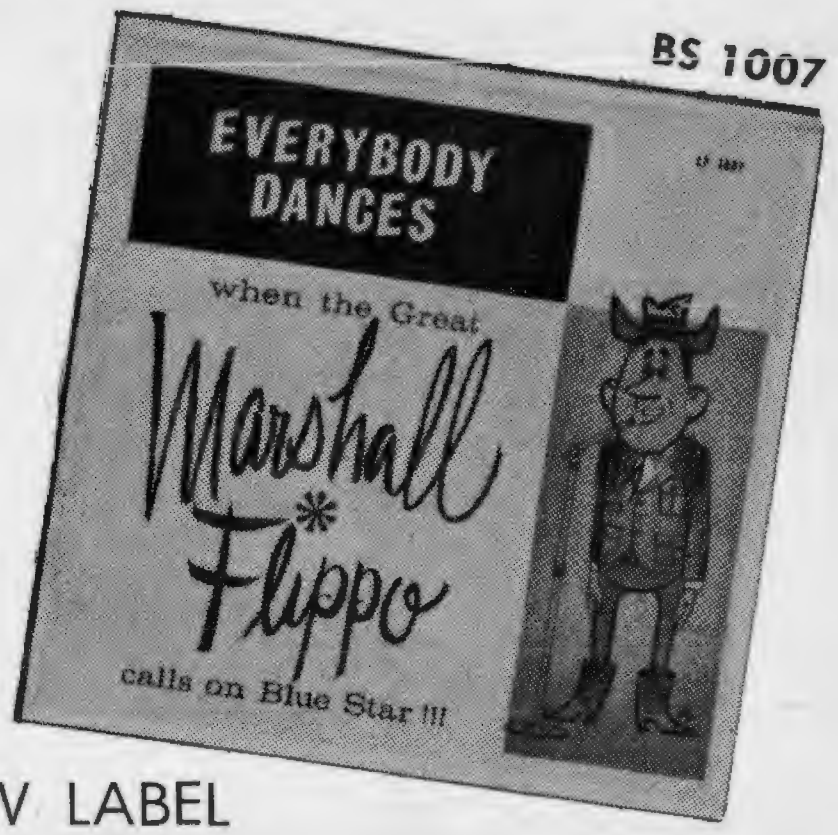
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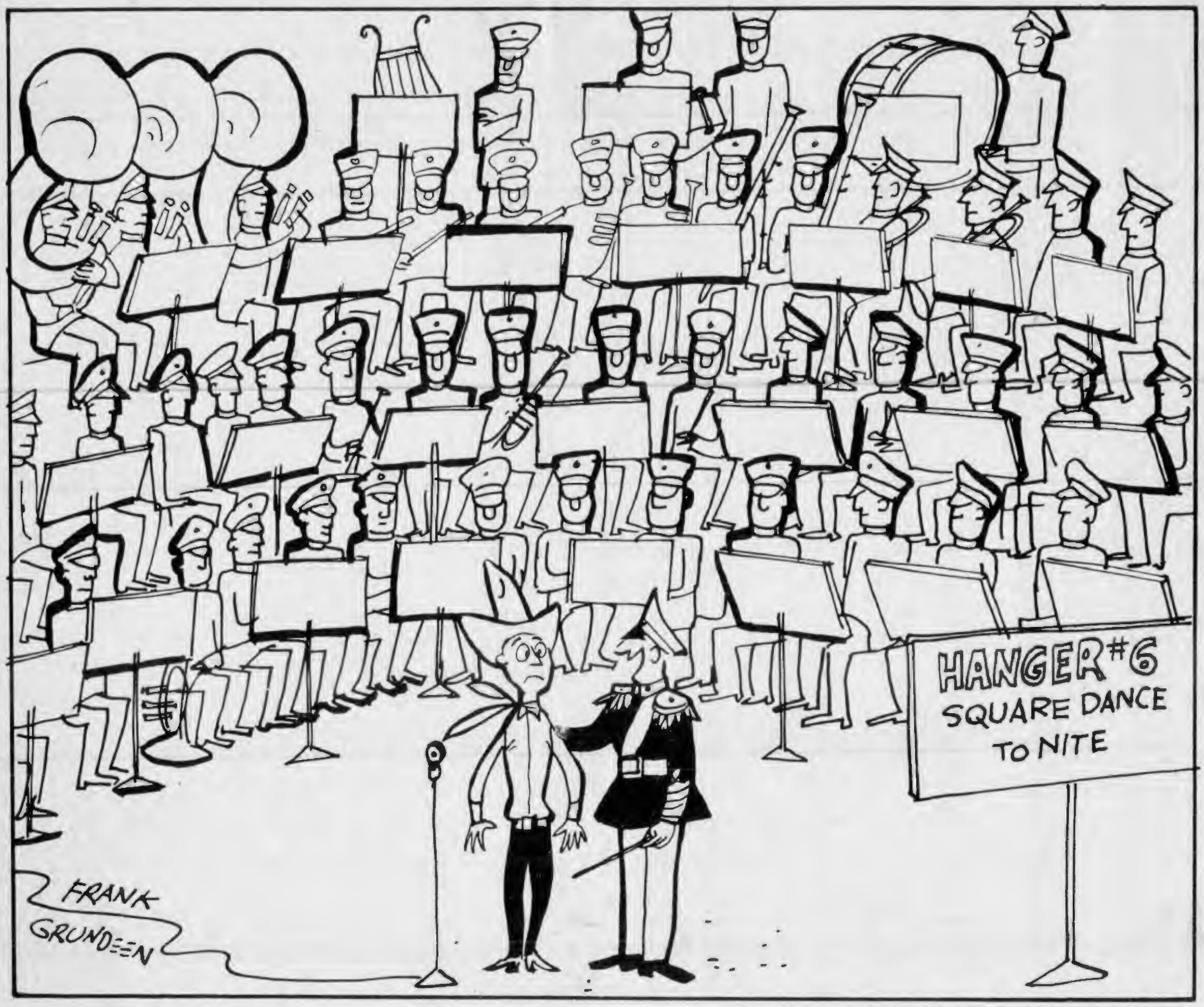
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